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NEW MUSICAL EXPRESS

IGGY POP basks in the limelight / Pic: PENNIE SMITH

YANKS –
We meet again!
Iggy Pop & The Ramones
arrive dispensing
nylons, candy, interviews,
tours, and more inside

NME CHARTS

Week ending February 2, 1980

UK SINGLES

This Week	Last			Weeks in chart	Highest position
1	(4)	**My Girl**	Madness (Stiff)	4	1
2	(1)	**Brass In Pocket**	Pretenders (Real)	4	1
3	(3)	**With You I'm Born Again**	Billy Preston/Syreeta (Motown)	4	3
4	(11)	**Babe**	Styx (A & M)	3	4
5	(5)	**I'm In The Mood For Dancing**	The Nolans (Epic)	3	5
6	(2)	**Please Don't Go**	K C & The Sunshine Band (TK)	4	2
7	(16)	**It's Different For Girls**	Joe Jackson (A & M)	2	7
8	(6)	**Green Onions**	Booker T & The MG's (Atlantic)	3	6
9	(10)	**Better Love Next Time**	Dr Hook (Capitol)	4	9
10	(—)	**Too Much Too Young**	Specials (Two Tone)	1	10
11	(18)	**I Wanna Hold Your Hand**	Dollar (Carrere)	3	11
12	(8)	**Tears Of A Clown**	Beat (Two Tone)	5	6
13	(20)	**I Hear You Now**	Jon & Vangelis (Polydor)	2	13
14	(14)	**Spacer**	Sheila B Devotion (Carrere)	3	14
15	(21)	**Jazz Carnival**	Azymuth (Milestone)	2	15
16	(12)	**London Calling**	Clash (CBS)	5	12
17	(27)	**7 Teen**	Regents (Rialto)	2	17
17	(—)	**Coward Of The County**	Kenny Rogers (United Artists)	1	17
19	(30)	**We Got The Funk**	Positive Force (Sugarhill)	3	19
20	(7)	**Another Brick In The Wall**	Pink Floyd (Harvest)	7	1
21	(9)	**I Have A Dream**	Abba (Epic)	6	2
22	(—)	**Someone's Looking At You**	Boomtown Rats (Ensign)	1	22
23	(22)	**Spirits Having Flown**	Bee Gees (RSO)	4	22
24	(—)	**Living By Numbers**	New Musik (GTO)	1	24
25	(26)	**Escape**	Rupert Holmes (Infinity)	2	25
26	(29)	**Too Hot**	Kool & The Gang (Mercury)	2	26
27	(—)	**Buzz Buzz A Diddle It**	Matchbox (Magnet)	1	27
28	(29)	**Is It Love You're After**	Rose Royce (Whitfield)	8	11
29	(—)	**Sara**	Fleetwood Mac (Warner Bros)	2	23
30	(17)	**I Only Want To Be With You**	Tourists (Logo)	8	3

UP AND COMING:

Young Blood — UFO (Chrysalis).
Underpass — John Foxx (Virgin).
Wonderland — Commodores (Motown).
Jane — Jefferson Starship (Solar).
Paradise Bird — Amii Stewart (Atlantic/Hansa).
Rock With You — Michael Jackson (Epic).

UK ALBUMS

This Week	Last			Weeks in chart	Highest position
1	(3)	**Pretenders**	Pretenders (Real)	2	1
2	(4)	**One Step Beyond**	Madness (Stiff)	11	2
3	(1)	**Regatta De Blanc**	Police (A&M)	15	1
4	(11)	**Video Stars**	Various (K-Tel)	3	4
5	(2)	**Abba's Greatest Hits Vol 2**	Abba (Epic)	11	1
6	(6)	**The Wall**	Pink Floyd (Harvest)	7	4
7	(9)	**20 Hottest Hits**	Hot Chocolate (Rak)	5	4
8	(12)	**Off The Wall**	Michael Jackson (Epic)	17	3
9	(5)	**Eat To The Beat**	Blondie (Chrysalis)	16	2
10	(8)	**Greatest Hits**	Rod Stewart (Riva)	10	1
11	(10)	**The Specials**	Specials (Two Tone)	12	8
12	(7)	**Bee Gees Greatest Hits**	(RSO)	9	7
13	(17)	**No Place To Run**	UFO (Chrysalis)	2	13
14	(15)	**20 Golden Greats**	Diana Ross (Motown)	9	2
15	(16)	**ELO's Greatest Hits**	Electric Light Orchestra (Jet)	7	8
16	(27)	**Parallel Lines**	Blondie (Chrysalis)	59	1
17	(24)	**Tusk**	Fleetwood Mac (Warner Bros)	13	2
18	(—)	**Permanent Waves**	Rush (Mercury)	1	18
19	(—)	**September Morn**	Neil Diamond (CBS)	1	19
20	(23)	**Fawlty Towers**	Soundtrack (BBC)	4	19
21	(14)	**London Calling**	Clash (CBS)	4	14
22	(21)	**Semi Detached Suburban**	Manfred Mann (EMI)	2	21
23	(—)	**The Summit**	Various (K-Tel)	1	23
24	(18)	**Sometimes You Win**	Dr Hook (Capitol)	7	14
25	(—)	**Short Stories**	Jon & Vangelis (Polydor)	1	25
26	(—)	**Astaire**	Peter Skellern (Mercury)	1	26
27	(25)	**Outlandos D'amour**	Police (A&M)	33	7
28	(28)	**The Fine Art Of Surfacing**	Boomtown Rats (Ensign)	6	7
29	(—)	**Pleasure Principle**	Gary Numan (Beggars Banquet)	10	1
30	(26)	**Setting Sons**	Jam (Polydor)	8	6

UP AND COMING:

I'm The Man — Joe Jackson (A&M).
Golden Collection — Charlie Pride (K-Tel).
Sunburn — Various (Ronco).
Cornerstone — Styx (A&M).
Just Testing — Wishbone Ash (MCA).

US SINGLES

This Week	Last		
1	(2)	**Do That To Me One More Time**	The Captain & Tennille
2	(1)	**Rock With You**	Michael Jackson
3	(3)	**Coward Of The County**	Kenny Rogers
4	(4)	**Cruisin'**	Smokey Robinson
5	(14)	**Crazy Little Thing Called Love**	Queen
6	(5)	**Escape**	Rupert Holmes
7	(8)	**Don't Do Me Like That**	Tom Petty And The Heartbreakers
8	(9)	**Sara**	Fleetwood Mac
9	(10)	**This Is It**	Kenny Loggins
10	(11)	**The Long Run**	Eagles
11	(16)	**Yes I'm Ready**	Teri DeSario/D C
12	(13)	**I Wanna Be Your Lover**	Prince
13	(6)	**Deja Vu**	Dionne Warwick
14	(7)	**We Don't Talk Anymore**	Cliff Richard
15	(6)	**Ladies' Night**	Kool & The Gang
16	(20)	**Romeo's Tune**	Steve Forbert
17	(17)	**Don't Let Go**	Isaac Hayes
18	(25)	**Longer**	Dan Fogelberg
19	(12)	**Please Don't Go**	KC & The Sunshine Band
20	(23)	**Why Me**	Styx
21	(19)	**Third Time Lucky**	Foghat
22	(22)	**Do You Love What You Feel**	Rufus And Chaka Khan
23	(18)	**Jane**	Jefferson Starship
24	(24)	**Wait For Me**	Daryl Hall & John Oates
25	(30)	**An American Dream**	The Dirt Band
26	(27)	**Forever Mine**	The O'Jays
27	(21)	**Send One Your Love**	Stevie Wonder
28	(—)	**Working My Way Back To You**	Spinners
29	(26)	**Better Love Next Time**	Dr Hook
30	(—)	**Voices**	Cheap Trick

Courtesy "CASH BOX"

US ALBUMS

This Week	Last		
1	(1)	**The Wall**	Pink Floyd
2	(2)	**The Long Run**	Eagles
3	(3)	**On The Radio Greatest Hits**	Donna Summer
4	(5)	**Damn The Torpedoes**	Tom Petty & The Heartbreakers
5	(8)	**Off The Wall**	Michael Jackson
6	(6)	**Kenny**	Kenny Rogers
7	(4)	**Cornerstone**	Styx
8	(7)	**Bee Gees' Greatest Hits**	Bee Gees
9	(10)	**Phoenix**	Dan Fogelberg
10	(9)	**Tusk**	Fleetwood Mac
11	(11)	**In Through The Out Door**	Led Zeppelin
12	(13)	**Freedom At Point Zero**	Jefferson Starship
13	(16)	**Gold & Platinum**	Lynyrd Skynyrd
14	(14)	**No Nukes: The Muse Concerts For A Non-Nuclear Future**	Various Artists
15	(15)	**Live Rust**	Neil Young & Crazy Horse
16	(12)	**Wet**	Barbra Streisand
17	(19)	**The Rose**	Original Soundtrack
18	(22)	**September Morn**	Neil Diamond
19	(17)	**Journey Through The Secret Life Of Plants**	Stevie Wonder
20	(20)	**Keep The Fire**	Kenny Loggins
21	(21)	**Midnight Magic**	Commodores
22	(18)	**Night In The Ruts**	Aerosmith
23	(24)	**Head Games**	Foreigner
24	(25)	**Rise**	Herb Alpert
25	(27)	**Dequello**	ZZ Top
26	(23)	**Masterjam**	Rufus & Chaka
27	(28)	**Gambler**	Kenny Rogers
28	(—)	**Where There's Smoke**	Smokey Robinson
29	(26)	**Breakfast In America**	Supertramp
30	(—)	**Prince**	Prince

Courtesy "CASH BOX"

REGGAE

(1)	**Getting From Bad To Worst**	Burning Spear (Burning Spear)
(2)	**Created By The Father**	Dennis Brown (D.E.B.)
(3)	**General**	Dennis Brown (D.E.B.)
(4)	**Down In The Valley**	Happy Love (Hamma)
(5)	**Rastaman In Zion**	Mill Henry (Freedom Sounds)
(6)	**Pure And Clean**	Earl Zero (Freedom Sounds)
(7)	**Pickup The Pieces**	Royals (Studio One)
(8)	**Daughters Of Zion**	Prince Lincoln (Studio One)
(9)	**Problems**	Horace Andy (Rhythm)
(10)	**Straight Flush**	Ranglin (Studio One)

CHART SUPPLIED BY: MAROONS TUNES
19 Greek Street, London W1.

DISCO

(1)	**We Got the Funk**	Postive Force (Sugarhill)
(2)	**Rappers Delight**	Sugarhill Gang (Sugarhill)
(3)	**Off The Wall**	Michael Jackson (Epic)
(4)	**Music**	Al Hudson (MCA)
(5)	**Too Hot**	Kool & The Gang (Mercury)
(6)	**Is It Love You're After**	Rose Royce (Whitfield)
(7)	**Spacer**	Sheila B Devotion (Carrere)
(8)	**Mellow Mellow (Right On)**	Lowrell (AVI)
(9)	**Jazz Carnival**	Azymuth (Milestone)
(10)	**Come To Me**	France Joli (Ariola)

CHART SUPPLIED BY: POWERHOUSE ROADSHOW
Tel: (01) 368-9852.

INDIES

(1)	**White Mice**	Mo-dettes (Model)
(2)	**Transmission**	Joy Division (Factory)
(3)	**You Can Be You**	Honey Bane (Crass Records)
(4)	**Where's Captain Kirk**	Spizz Energi (Rough Trade)
(5)	**Earcom 3**	Various (Fast)
(6)	**You**	Au Pairs (021 Records)
(7)	**Taaga**	Dangerous Girls (Happy Face)
(8)	**California Uber Alles**	Dead Kennedys (Fast)
(9)	**Parry Thomas**	Tea Set (Waldos)
(10)	**We Are All Prostitutes**	Pop Group (Rough Trade)

CHART SUPPLIED BY— BONAPARTE
101 George Street, Croydon, Surrey.

5 YEARS AGO

Week ending January 21, 1975

1	**Down Down**	Status Quo (Vertigo)
2	**Never Can Say Goodbye**	Gloria Gaynor (MGM)
3	**Streets Of London**	Ralph McTell (Reprise)
4	**The Bump**	Kenny (Rak)
5	**Ms. Grace**	Tymes (RCA)
6	**I Can Help**	Billy Swan (Monument)
7	**Are You Ready To Rock**	Wizzard (Warner Bros)
8	**Help Me Make It Through The Night**	John Holt (Trojan)
9	**Stardust**	David Essex (CBS)
10	**Promised Land**	Elvis Presley (RCA)

10 YEARS AGO

Week ending January 21, 1970

1	**Two Little Boys**	Rolf Harris (Columbia)
2	**Tracy**	Cuff Links (MCA)
3	**All I Have To Do Is Dream**	Bobbie Gentry & Glen Campbell (Capitol)
4	**Suspicious Minds**	Elvis Presley (RCA)
5	**Reflections Of My Life**	Marmalade (Decca)
6	**Ruby Don't Take Your Love To Town**	Kenny Rogers & The First Edition (Reprise)
7	**Come And Get It**	Badfinger (Apple)
8	**Melting Pot**	Blue Mink (Philips)
9	**Good Old Rock'n'Roll**	Dave Clark Five (Columbia)
10	**Friends**	Arrival (Decca)

15 YEARS AGO

Week ending January 22, 1965

1	**Go Now**	Moody Blues (Decca)
2	**Yeh Yeh**	Georgie Fame & The Blue Flames (Columbia)
3	**Terry**	Twinkle (Decca)
4	**Girl Don't Come**	Sandie Shaw (Pye)
5	**You've Lost That Lovin' Feelin'**	Cilla Black (Parlophone)
6	**Cast Your Fate To The Wind**	Sounds Orchestral (Piccadilly)
7	**I Feel Fine**	Beatles (Parlophone)
8	**Come Tomorrow**	Manfred Mann (HMV)
9	**Ferry Cross The Mersey**	Gerry & The Pacemakers (Columbia)
10	**You've Lost That Lovin' Feelin'**	Righteous Brothers (London)

"Es true, Meestair Fawlty. Nombair twenty een tha En Emm Eeee Album Shart . . ."

"For God's sake man, stop snivelling and go and get me a copy then!"

NEWS

HOWARD DEVOTO

Magazine set for re-launch

MAGAZINE, who have been keeping a low profile for several months, are gearing themselves for a period of hectic activity — involving three singles, a new album, British dates and a world tour. And this is seen as a new phase in the band's career, their music now having "a greater feel of spontaneity than in the past", according to their spokesman.

The three singles will be issued by Virgin at one-month intervals, starting on February 8 with 'A Song From Under The Floorboards'. The album is still untitled, but is planned for mid-April release. The singles and the LP are being produced by Martin Hannett, who worked with vocalist Howard Devoto when he was with the original Buzzcocks on that band's classic 'Spiral Scratch' EP.

Apart from a couple of 'secret' Christmas gigs, Magazine haven't gigged in Britain since the release of the 'Second Daylight' album. But that will be rectified in April, when they headline a series of dates to promote the LP. And plans are nearing completion for the band subsequently to undertake a world tour, visiting Europe, The States, Japan, Australia and New Zealand.

AWB TOUR CONFIRMED

AVERAGE WHITE BAND, whose UK tour plans were revealed exclusively by NME last week, have now confirmed the main section of their itinerary in May and early June. But prior to this, they'll be coming here in early April to play four or five other dates at the outset of their European tour, to coincide with the release of their new album — though these earlier gigs haven't yet been finalised.

The main section of the tour comprises Derby Assembly Rooms (May 15), Leeds University (16), Bridlington Spa Pavilion (17), Liverpool venue to be confirmed (18), Aberdeen Capitol (21), Edinburgh Odeon (22), Glasgow Apollo (24), Newcastle City Hall (26), Birmingham Odeon (27), Manchester Apollo (29), Leicester De Montfort Hall (31), Bristol Colston Hall (June 1), London Lewisham Odeon (4) and London Rainbow (5).

Tickets will be priced at £3.50, £3 and £2.50 for all venues, except Leeds (£2.50 only) and London (4, £3.50 and £3). But it's stressed that they're not on sale yet, and readers should check their local Press or the respective venues for details of box-office opening dates. Tour promoters are Umbrella.

AWB's British dates are preceded by a lengthy European tour, taking in Holland, Belgium, Germany, Austria, Switzerland, Yugoslavia and Italy. And after their final Rainbow show, they leave for concerts in the Middle and Far East.

A new AWB single will be issued by RCA at the end of February, and their latest album is due for release on April 1 by Arista, with whom they have now signed — and it's this LP which they'll be promoting when they stop off here for a few warm-up gigs on their way to Europe.

Selecter package to play 13 more shows

THE SELECTER have now been confirmed for 13 March dates, including a major London show, in addition to their 13 February gigs reported two weeks ago — and the official release date of their debut album 'Too Much Pressure' is set for February 15. Holly & The Italians have been added to the tour which, with The Body Snatchers already booked, now becomes a three-act package.

The extra dates are at Cambridge Corn Exchange (March 1), Gt Yarmouth Tiffany's (3), Guildford Civic Hall (4), Bournemouth Stateside Centre (5), Portsmouth Guildhall (6), Brighton Top Rank (7), Plymouth Polytechnic (8), Bristol Locarno (9), Exeter University (11), Cardiff Top Rank (12), London Hammersmith Palais (17), Aylesbury Friars (19) and Coventry Tiffany's (20). Irish gigs on March 14 and 15 are still being finalised, to complete a 28-venue itinerary.

Son ill, so Hagar off till April

SAMMY HAGAR has been forced to postpone his ten-date UK tour, scheduled to start on February 10, until April. Reason is that his son Aaron has been hit by a serious illness and has to undergo major surgery this month, just at the time when the heavy metal star would have been in Britain.

Promoters Straight Music have already set all of his dates — Leicester De Montfort Hall (April 8), Liverpool Empire (9), Glasgow Apollo (11), Newcastle City Hall (12), Manchester Apollo (14), Sheffield City Hall (15), Birmingham Odeon (17), London Hammersmith Odeon (19), Portsmouth Guildhall (21) and Bristol Colston Hall (22).

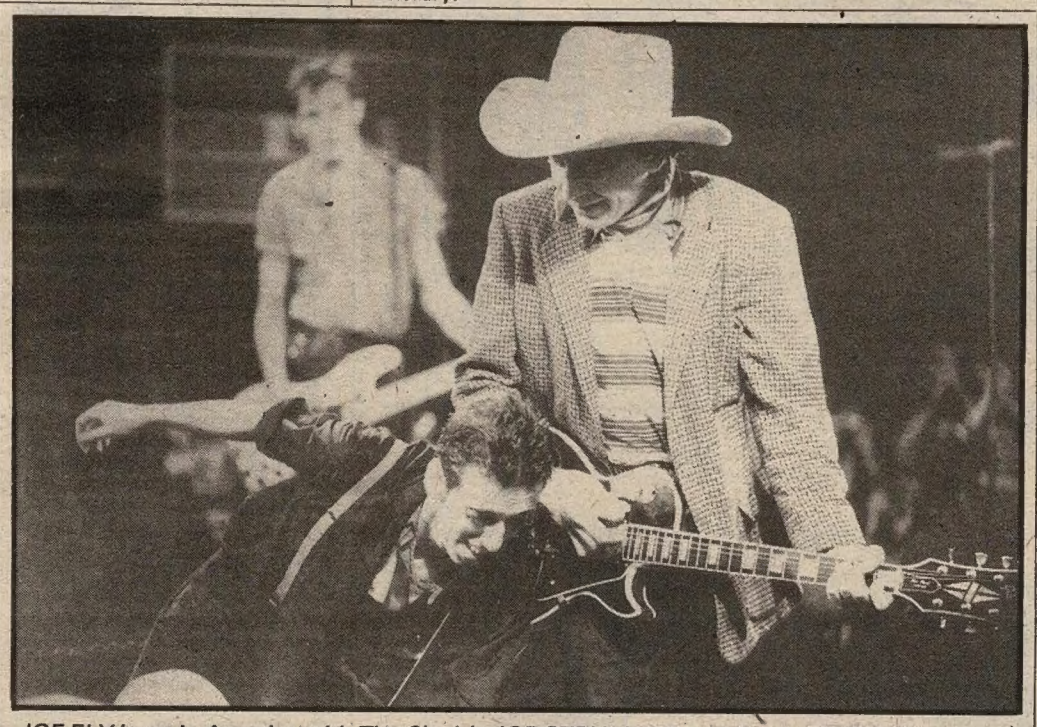
Existing tickets remain valid for the re-arranged dates, although they may be cashed in at the point of purchase if desired. The live Hagar album 'Loud And Clear', originally set for February release by Capitol, has been put back to March 14 — with a limited edition of 25,000 in clear red vinyl — and his single 'I've Done Everything For You' comes out one week later than planned on February 8.

Petty's tour is slashed

TOM PETTY & The Heartbreakers' British tour has, as expected, been reduced to just four concerts — plus a BBC-2 *Rock Goes To College* special. As reported last week, he is having a tonsil operation in a few days' time, and has been advised against overtaxing his voice in the coming weeks.

Accoringly, the band appear only at Birmingham Odeon (March 2), Manchester Apollo (3) and London Hammersmith Odeon (6 and 7). This involves a date switch for the first two venues — originally Birmingham was March 5 and Manchester was March 1 — and there are now two London dates instead of one.

Cut from the itinerary are Leeds, Glasgow, Edinburgh, Newcastle, Liverpool, Brighton, Southampton and Bristol. It's hoped to re-schedule these cities for later in the year, but meanwhile ticket-holders should apply for cash refunds. The band's new single 'Refugee', the second to be culled from their album 'Damn The Torpedoes', is released by MCA on February 15.



JOE ELY jams in America with The Clash's JOE STRUMMER and PAUL SIMENON

Ely with Clash in London

JOE ELY has accepted an invitation to support The Clash on all their upcoming London dates, plus a couple of out-of-town concerts. Ely has close links with the British band — at his last London appearance at The Venue in 1979, Clash members were in the audience; and they played together on the same bill in the States, when Ely has joined The Clash on stage several times.

Described by his record company (MCA) as "a Texas rock'n'swing new-wave country artist", Ely and his six-piece band play with The Clash in London at Camden Electric Ballroom (February 15 and 16), Strand Lyceum (17), Lewisham Odeon (18), Balham Liberty Cinema (22) and Mile End Liberty Cinema (23), as well as gigs at Derby Kings Hall (21) and Bristol Colston Hall (24 and 25). Ely will also be filming a BBC-2 *Rock Goes To College*, and some of his performances will be recorded for a live LP release later in the year.

● The Clash's gig at Hanley Victoria Hall is put back from tomorrow (Friday) to February 20, due to recording commitments.

April Wine headline

APRIL WINE, the Capitol band who were to have guested on Sammy Hagar's original dates, will not be available to play on his revised UK gigs in April. Instead they are to headline four concerts of their own in March — at Birmingham Odeon (7), London Hammersmith Odeon (8), Manchester Apollo (9) and Newcastle City Hall (10). Tickets are priced £2.50, £2 and £1.50, on sale now, and the support acts are Angel Witch and Sledgehammer.

MO-DETTES JOIN THE MADNESS MINI-TOUR

THE MO-DETTES are to support Madness in their five-concert mini-tour this month, starting at Manchester Apollo on February 9 and (after visits to Liverpool, Glasgow and Birmingham) finishing with a special under-16's matinee at London Hammersmith Odeon on February 16.

The girls also have London gigs in their own right at Canning Town Bridge House (tonight, Thursday), University College (Friday), West Hampstead Moonlight Club (February 19) and Fulham Greyhound (28) — plus out-of-town dates at Birmingham Golden Eagle (February 15), Blackpool Norbreck Castle (22) and Halifax Good Mood (23).

The Mo-dettes and The Body Snatchers pulled out of the so-called Mod Convention at Hasings Pier Pavilion last Saturday, because they were unhappy about admission restrictions imposed by the organisers. Their names continued to be advertised for the event until the last minute, though they claim they advised the promoter of their non-appearance two weeks beforehand.

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ANGEL WITCH
SLEDGEHAMMER
HAMMERSMITH ODEON
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Tickets £2.50, £2.00, £1.50 (inc VAT)
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NEWS WAVES

London tour for Smirks

THE SMIRKS leave home in Manchester to play a ten-day gig series in and around London, starting this weekend and including a headliner at The Venue in Victoria next Wednesday (6). They also play School of Economics (tomorrow, Friday), Kensington Nashville (Saturday), Fulham Greyhound (Sunday), Camden Music Machine (February 4), Dartford Thames Polytechnic (5), High Wycombe Nags Head (7), London University Union (8), Covent Garden Rock Garden (9) and Clapham 101 Club (10).

THE PSYCHEDELIC FURS have a single titled 'Sister Europe' issued by CBS this weekend, to tie in with their UK tour supporting Iggy Pop, starting on Saturday. And they'll be going out on their own headlining tour in late February, to coincide with the release of their album.

RACHEL SWEET is expected to go on the road around Britain towards the end of February, after she returns from her current extensive tour of the States. She'll be promoting her new single 'Fool's Gold' and album 'Protect The Innocent', both due for February 8 release by Stiff Records.

LITTLE BO BITCH have added four more dates to their present club and college tour — at Newport Harper Adams Agricultural College (February 8), London Kensington Nashville (17), Brighton Polytechnic (March 8) and Norwich Cromwells (11).

THE ROLL-UPS are playing a series of Saturday-night gigs at leading London venues over the next two months, to promote their album 'Low Dives For Highballs'. Set for February are Camden Music Machine (this Saturday), Canning Town Bridge House (9), Camden Dingwalls (16) and Fulham Greyhound (23). A string of midweek provincial gigs is also being lined up.

THE RUTS have added Plymohth Polytechnic (February 26) and Coventry Tiffany's (28) to their previously reported tour schedule, and their provisional headliner at London Camden Electric Ballroom (29) is now confirmed. Their Bournemouth gig (25) is switched from the Village Bowl to the Stateside Centre. The band are pressing on with their current European tour, despite guitarist Paul Fox having 16 stitches inserted in his hand, after falling on a broken beer glass in Holland!

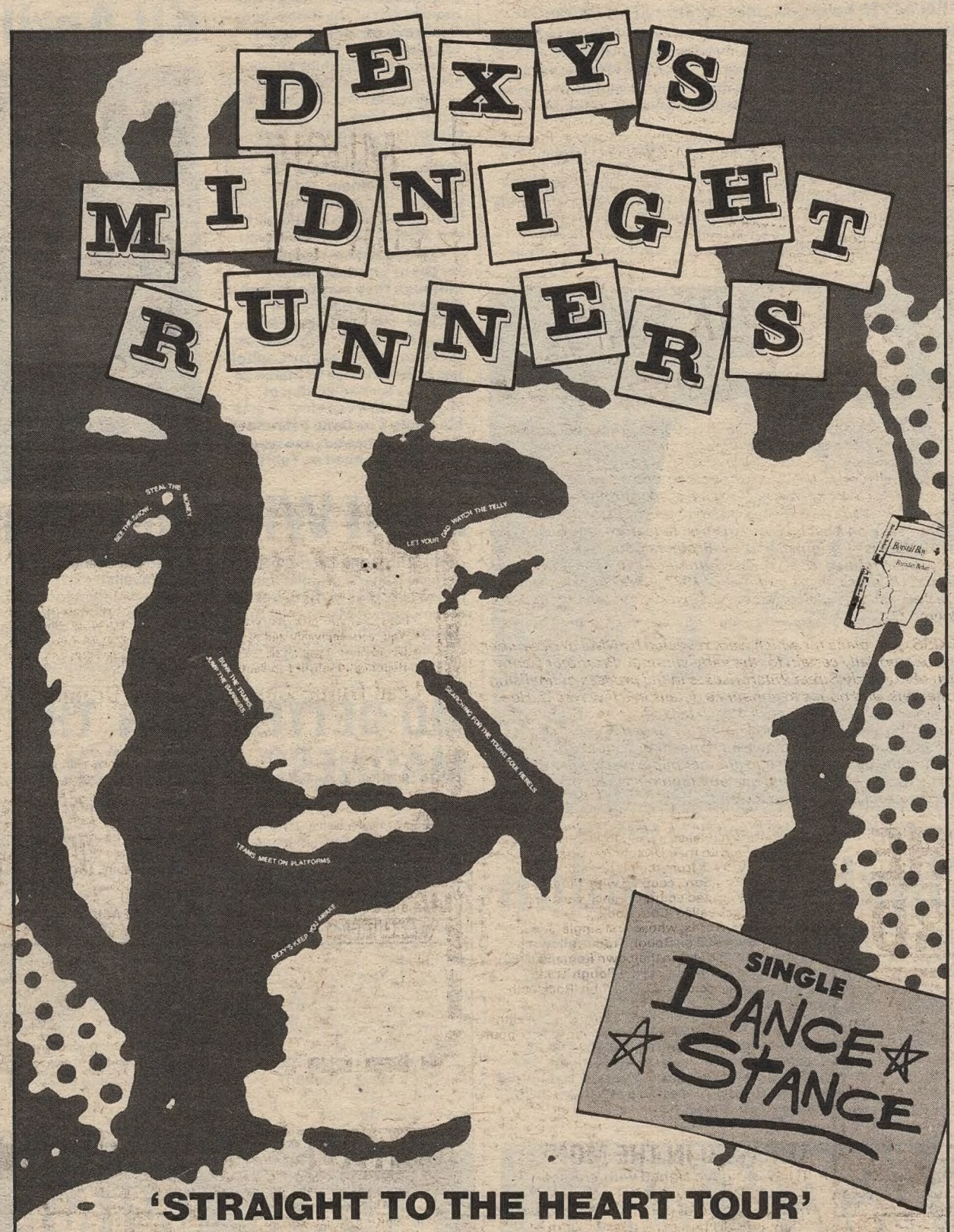
Doll By Doll on the road

DOLL BY DOLL go back on the road this weekend to promote their new single 'Gypsy Blood', issued by Automatic on February 8 and the title track from their recently released album. Supported by all-girl band Baby & The Blackspots, they headline at Colchester Institute (tomorrow, Friday), Bedford College (Saturday), Newbridge Club & Institute (Sunday), London Marquee (February 5), Loughborough University (6), Leeds Fan Club (7), Middlesbrough Rock Garden (8) and Hull University (9). More dates will be slotted in before they go to Ireland in late February, followed by tours of Europe and the States.

Writz back after scare

WRITZ, who've been keeping a low profile for the past few weeks, return to action with a new series of club and college gigs starting at London Marquee on February 21. Reason for their inactivity is that lead singer and writer Steve Fairnie underwent a major operation at the beginning of January — he was suffering from a duodenal ulcer, which doctors warned could have burst. He is now well on the road to recovery, and expects to be discharged from hospital this weekend.

Due to the recent demise of Electric Records, the band's second single 'Movies' remains unissued in Britain, despite considerable success in Europe. It's now likely to be shelved in this country, and their new single is virtually certain to be a re-working of the Pet Clark hit 'Downtown'. A new recording deal is under negotiation, and should be tied up by the end of February.



'STRAIGHT TO THE HEART TOUR'

JANUARY
19 AYLESBURY Friars
25 LONDON Music Machine (Warm up gig)
28 EDINBURGH Tiffany's
29 PERTH City Hall
30 GLASGOW Technical College
31 ABERDEEN Fusion

FEBRUARY
1 ST. ANDREWS St. Andrews University
2 DUNDEE University
4 ABERYSTWYTH University
5 SHREWSBURY Music Hall
6 WOLVERHAMPTON Polytechnic
7 KENT University
8 NORTH STAFFORDSHIRE Polytechnic (Stafford site)
9 HUDDERSFIELD Polytechnic
10 NORWICH University of East Anglia
11 NEWCASTLE-UNDER-LYME Tiffany's
12 NUNEATON 77 Club
13 SHEFFIELD Polytechnic
14 WARWICK University
15 KIDDERMINSTER Town Hall
16 MIDDLESBOROUGH Rock Garden
18 SWANSEA Circles
19 CARDIFF Top Rank
20 BRISTOL Romeo & Juliet's
21 PENZANCE Demelzas
22 BATH University
23 MANCHESTER Polytechnic

MARCH
1 LONDON Electric Ballroom

NEWS ROUND-UP

FASHION, just back from three months in America, are to support Squeeze on six of their mid-February tour dates. And they have gigs in their own right at Birmingham Aston University (tomorrow, Friday), Scarborough Penthouse (February 8), London Kensington Nashville (11, 18 and 28) and Newport The Village (29).

GARY NUMAN begins a hectic overseas schedule this month, with his first concerts in the States and Canada. He tours Europe in March, followed by his debut visit to Australia. His next UK tour will be in September, to tie in with the release of his album 'Telekon'. Prior to this, there'll be a four-track EP out in March, recorded live at Hammersmith.

PUBLIC IMAGE LTD, whose scheduled appearance in BBC-2's *Old Grey Whistle Test* on January 8 was called off because two of the band were ill, have now had their spot re-arranged. They'll be performing live in BBC's Manchester studios next Tuesday (5).

JUDAS PRIEST have switched their Newcastle gig on March 20 from the Mayfair Ballroom to The City Hall (tickets £3), because the former venue won't admit youngsters under 18. But they sitll play the Mayfair on March 21.

IAN GOMM is planning several London gigs to aid promotion of his recently released Albion album 'Gomm With The Wind'. He's already set for Islington Hope & Anchor on February 12, after which he leaves for Europe for a month. On his return, he'll be playing more London dates, plus a number of out-of-town gigs.

KILLING JOKE play a promotional date at London Victoria The Venue on Sunday, February 10, together with The Fatal Microbes. About 600 free tickets are available for the gig from Malicious Damage Records, 11 Portland Street, London W11.

CHARLIE DORE's Back Pocket, whose tour to promote their Island album 'Where To Now' begins next week, have switched their show at London Victoria The Venue from February 12 to 25. And they have added two more dates to their schedule — at Canterbury Odeon (February 7) and Liverpool Eric's (28).

THE SCORPIONS, whose 1979 UK tour proved highly successful, are being lined up for a return visit in the late spring and early summer. The German heavy metal outfit will be playing about 18 major dates during that period.

CHARLIE GRACIE is now confirmed as co-headliner of the third Rock-'n'Roll Weekend Hop, to be staged at the Caister Holiday Centre in Gt Yarmouth from March 7 to 9. As already reported, another veteran US rocker Charlie Feathers is his co-star.

MARK ANDREWS & The Gents — who've just finished recording their debut album 'Big Boy' for early March release by A&M — have further London gigs at Canning Town Bridge House (this Sunday), Camden Dingwalls (February 7), Fulham Greyhound (9), West Hampstead Moonlight Club (12), Clapham 101 Club (14) and Marquee Club (16). Out of town they play Portsmouth Rotary Club (tomorrow, Friday) and Southampton Griffin (February 15).

SORE THROAT play three gigs within the next few days, as a warm-up for a full-scale tour starting later in February — they are Kingston Polytechnic (this Saturday), Croydon The Star (Sunday) and London Kensington Nashville (next Tuesday). Their new single 'Off The Hook' is issued by Hurricane on February 14.

TANGERINE DREAM last week became the first West German band to perform in East Germany, when they played two concerts on the Communist side of the Berlin Wall . . . despite the current deterioration in East-West relations. The band's next album 'Tangram' is set for late April release on Virgin, and there's a chance they may play some selected UK dates at the same time.

ANOTHER PRETTY FACE arrive in London this weekend from their native Edinburgh and play Clapham 101 Club (this Sunday), West Hampstead Moonlight Club (February 4), Covent Garden Rock Garden (5), Fulham Golden Lion (6), the Marquee with The Original Mirrors (7) and Islington Hope & Anchor (24). While in town they'll also be recording an album for spring release by Virgin, who issue the band's single 'Whatever Happened To The West' on February 8.

STATUS QUO, who were about to start on a massive three-month European tour, have had to postpone it until the autumn — because guitarist Rick Parfitt has gone into hospital for a cartilage operation, which is expected to keep him out of action for up to three months.

UB40, the fast rising and highly-rated Birmingham band, have been booked as support act on the UK tour by The Pretenders which opened this week. This means they've had to postpone their own headlining tour until the spring, though they still have five dates in their own right — at Birmingham Digbeth Civic Hall (February 9), Coventry Tiffany's (14), Birmingham Aston University (22), Birmingham University (29), and London Victoria The Venue (March 8).

IRON MAIDEN, whose debut single 'Running Free' is issued by EMI on February 15, have postponed the second half of their 'Metal For Muthas' tour — from February 13 onwards. This is to enable them to complete work on their first album. Those dates which have been called off will be re-set for April-May, after Maiden have completed their support role on the Judas Priest tour.

MATUMBI open a new series of Monday-night concerts at London's Keskidee Centre in Islington next week (4). The series goes under the heading of 'Black Monday' and upcoming attractions include Black Slate, Steel Pluse, Aswad, Raaw and Linton Kwesi Johnson.

THE ACCELERATORS return to gigging this week after a month's break, during which they were rehearsing with new lead guitarist Lee De Breaks, who replaces Martin Smith in the line-up. So far set are **Birmingham** Golden Eagle (tonight, Thursday), **Woolaston** Nags Head (February 10), **Doncaster** Time & Place (12), **Hemsworth** Beeches (17), **Liverpool** Masonic (19), **Newtown** Rock Club (21), **Leeds** Royal Park (25), **Lincoln** Cornhill Vaults (March 15), **Coventry** Zodiac (19), **Sheffield** King George IV (25) and **Liverpool** Masonic (26).

LANDSCAPE are playing a number of dates during the coming two months. The RCA band visit **Winchester** College of Agriculture (tomorrow, Friday), **Coventry** Warwick University (February 5), **Leeds** University (6), **Birmingham** Canon Hill Arts Centre (7), **Bury** Arts Association (14), **Ormskirk** Edge Hill College (15), **Wolverhampton** Polytechnic (16), **Basingstoke** Central Studios (March 6), **Chelmsford** College of Further Education (7), **Leicester** Polytechnic (26), **Derby** Blue Note (27) and **Scarborough** Penthouse (28).

HEADLINE, The six-piece South London band, are back in action after a short lay-off caused by guitarist Kevin's injuries — sustained when he was attacked by a gang of youths after the group's recent gig at **London** Nashville. They are currently supporting on several dates in the Osibisa tour, culminating at **London Victoria** The Venue on February 9, and they have their own show at **London Islington** Keskibee Centre on February 11.

THE VAPORS are set for their first headlining tour, tied in with the release this weekend of their second Liberty United single 'Turning Japanese'. The Guildford band play **Wolverhampton** Polytechnic (February 13), **Newport** The Village (15), **Dudley** JB's (16), **London** Marquee (17), **Canterbury** Kent University (18), **Uxbridge** Brunel University (20), **Huddersfield** Polytechnic (22), **Coventry** Warwick Universty (23), **Newbridge** Club & Institute (24), **Swansea** Circles (25), **Swindon** Brunel Rooms (26), **Exeter** Routes (27), **Weymouth** Dorset Institute (28), and **Stroud** Marshall Rooms (29). More gigs are being added between sessions for the band's debut album, due out in late spring.

Genesis tickets blunder

GENESIS are likely to add more dates to their extensive UK tour reported two weeks ago — including at least one at Hammersmith — because of a mix-up over ticket sales. The original announcement of their schedule stipulated that all box-offices (except Edinburgh) would open on February 1, but a large number of readers have 'phoned to say that many venues are already sold out.

The band's spokesman told *NME:* "It's unfortunate that some theatres have ignored our instructions. We told them quite clearly that February 1 was the nationwide first day of sale, but they've apparently taken no notice — and have also been accepting postal bookings, which also wasn't intended.

"This is obviously very unfair on the people who relied on our advice, and Genesis feel they ought to do some more shows, to give them a decent chance of booking — and this time, ticket sales will be carefully monitored."

The six concerts which were still being finalised — at Paignton, Exeter, Guildford, Aylesbury, Reading and Portsmouth — have still not been confirmed officially. But it seems likely that they'll be tacked on to the front of the tour itinerary, as warm-up dates.

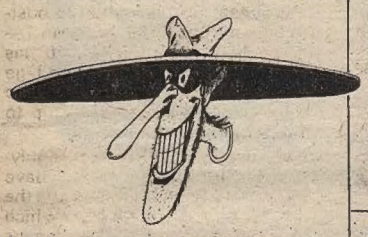
DAVID GATES

BREAD IN DISGUISE

DAVID GATES' visit to Britain, forecast in last week's NME, is now officially confirmed for May. And he'll be accompanied by a group of his colleagues from Bread — including Mike Botts and Larry Knetchtel. In fact, the outfit touring here will be the current line-up of Bread — except that they are not allowed to be billed under that name!

It seems that original member James Griffin, who has now left the band, owns the rights to the name Bread — and refuses to allow them to use it. When they were last in the country, Griffin took legal action midway through the tour, under which they were enjoined not to call themselves Bread — and, as a result, they were announced on stage as 'David Gates and his band'.

This situation has not changed, so when they come over in May — for a tour currently being finalised by Umbrella — it will be under David Gates' own name, even though the group will resemble the present-day Bread. Dates and venues will be announced shortly.



TH'GROOVER'S ON TH'STAGE

THE LONE GROOVER strikes again! Not only has he set himself up as a recording star, but he's playing some gigs as well. His EP, issued by Charly in mid-February, consists of four tracks — 'Who Cares', 'Single Off The Album', 'Straight Sex' and 'The Image Ain't Worth The Pain'. And The Groover can be seen in action at Leeds Fforde Green Hotel (February 7) and Liverpool Eric's (8), as part of a Charly package show also featuring Splodgenessabounds and The Sex Beatles.

● Splodge....ds have other gigs this month at Bristol Trinity Hall (4), London Camden Dingwalls (11), London Chiswick Sports Ground (13), Manchester Polytechnic (17), Nuneaton 77 Club (19), London Woolwich Tramshed (20) and London Covent Garden Rock Garden (27).

RAINBOW ADD

RAINBOW have added a second show at London Wembley Arena to their upcoming UK tour — on Saturday, March 1. And they've also slotted in a second night at Manchester Apollo on Thursday, March 6. Tickets are on sale now in both cases. For their first Wembley gig (February 29), the band have invited The Troggs to be their special guests.

Ultravox one-off

ULTRAVOX, just back from a U.S. tour, unveil their new-look line-up to British audiences tomorrow (Friday) when they headline a one-off concert at London Camden Electric Ballroom. They then go into the studios to record a new album and, as soon as it's finished, they'll be setting out on a major UK tour.

Rafferty back on the circuit

GERRY RAFFERTY headlines a British tour in the early spring, his first here for almost two years. It includes shows in Scotland, his first-ever concert in Wales, and his first appearance in Belfast since the days of Stealers Wheel. The tour will climax in a major London date, though this is still being confirmed, and details will be announced shortly.

His schedule so far comprises Leicester De Montfort Hall (March 30), Swansea Brangwyn Hall (31), Belfast Whitla Hall (April 2), Dublin Royal Stadium (3), Glasgow Apollo (5), Aberdeen Capitol (6), Edinburgh Odeon (8), Newcastle City Hall (9), Manchester Apollo (11) and Sheffield City Hall (12). Ticket prices are £4, £3 and £2 (Swansea); £5 only (Belfast); £5, £4.50 and £4 (Dublin); and £5, £4 and £3 (elsewhere) — and they are available now, either by personal or postal application.

Rafferty's backing band will feature Raphael Ravenscroft (sax), Liam Genockey (drums), Richard Brunton (guitar), Ian Lynn (keyboards); Pete Zorn (bass) and Graham Preskett (violin). A single, as yet untitled, will be issued by Liberty United at the end of February — and Rafferty's third album, which he's just completing after four months work, is due in spring.

Strawbs live return

THE STRAWBS go back on the road this weekend after a two-year lay-off, during which they've mainly been concentrating on individual projects. Their line-up now comprises Dave Cousins (vocals and guitar), Chas Cronk (bass), Tony Fernandez (drums), Andy Richards (keybords) and newcomer Brian Willoughby (lead guitar). They'll have an album titled 'Heartbreak Hill' issued shortly, but meanwhile they play Swansea University (tomorrow, Friday), Bournemouth Winter Gardens (Saturday), Sheffield University (February 8), London Chelsea College (9), Keele University (13), Slough College (15), Loughborough University (16), Reading University (22), York University (26), Manchester UMIST (27), Bath University (29), St Austell Riviera Lido (March 1), Hillingdon Alfred Beck Centre (2), London Barking North-East Polytechnic (7) and Nottingham Theatre Royal (10).

Plans for UK tours by Beach Boys, Kiss

THE BEACH BOYS are at last in line for their long-delayed British visit. NME understands that negotiations are well advanced between the group's management and a top London promotions company (believed to be MAM, though no-one's saying), with a view to a series of major dates here in the late spring or early summer. This would also enable them to promote their new album, due for release on March 28 and the first to feature new Beach Boy Scott Matthews — originally called 'Brothers Cousins And Friends', it's now been retitled 'Keepin' The Summer Alive'. The group's last projected UK dates, in the summer of 1977, were cancelled at short notice because they claimed they had insufficient time to prepare for them.

THE KISS tour, plans for which were revealed by NME in December, now looks virtually certain for the early summer. Promoter Danny Betesh of Kennedy Street Enterprises is in the process of finalising negotiations, and hopes to announce details in a few weeks. He commented: "If all goes well, Kiss will be appearing at Brighton Centre, Wembley Arena, Stafford Bingley Hall, Edinburgh Royal Highland Showground and possibly one other venue. But I should stress that the dates reported in another paper last week are almost certainly wrong — in fact, the one outstanding aspect of the Kiss tour is the exact period of their visit."

OFF THE RECORD

● After his chart success with 'Bang Bang' and 'Knocked It Off', **B A Robertson** goes for a hat-trick of hits with 'Kool And The Kaftan', released by Asylum on February 8.

● **The Flying Lizards'** single 'TV'/'Tube' is out this week on Virgin. And their album, with their name as it title, follows tomorrow (Friday).

● 'Movements' is the debut single by **The Same,** rushed out this week by Blueprint (distributed by Pye). From the same label on February 8 comes 'The Eyes Have It', the second single by **Karel Fialka,** taken from his upcoming debut album.

● Latest signings to EMI are **The Berlin Blondes,** a four-piece outfit from Glasgow, and they have their debut single 'Science' out this week. Currently playing promotional dates in England and Wales, they visit London Marquee on February 9.

● **'The Blues Band** Official Bootleg Album' has been picked up for distribution by Arista, who expect to have it in the shops by this weekend, priced £4. There's been a heavy demand for the LP since it was reported, two weeks ago, that the band were releasing it independently.

Bowie updates 'Oddity'

DAVID BOWIE follows his disco treatment of 'John I'm Only Dancin' with another updated version of one of his former hits. It's 'Space Oddity', and the styling is the one he performed on the *Kenny Everett Video Show* on New Year's Eve. It's coupled with a previously unissued song called 'Moon Of Alabama', and the single will be released by RCA at the end of February. It's now official, as forecast by *NME* two weeks ago, that Bowie has decided against playing any concerts in 1980.

TOYAH WILLCOX *JUDIE TZUKE*

● **Toyah,** currently touring round Britain, have a new double A-side single 'Tribal Look'/'Bird In Flight' issued by Safari this weekend. It's their third UK release — but also available, in a limited quantity, is their 11-track German album 'Sheep Farming In Barnet' which is being imported by Spartan for sale here.

● **Judie Tzuke** is busy recording her second Rocket Records LP, provisionally titled 'Sports Car', and she has co-written all the songs with her guitarist Mike Paxman. The album is set for April release, when Judie will undertake a UK tour to promote it. She's also been writing with Elton John, and one of her songs is likely to be included on his next LP.

● MCA rush release a new single by **Spryo Gyra** to coincide with their UK tour, reported last week. It's the title track from their latest album 'Catching The Sun', coupled with 'Percolator' — and on the limited edition 12-inch version there's an extra track called 'Cockatoo'.

● **The Last Words,** whose first single 'Animal World' appeared on Rough Trade, follow it up with 'Today's Kidz' on their own Remand label — though distribution is still by Rough Trade.

● **Michael Jackson's** U.S. No.1 hit 'Rock With You', taken from his album 'Off The Wall', is released here by Epic in mid-February. Out at the same time on Philadelphia International is 'Shout And Scream' by **Teddy Pendergrass,** from his upcoming album 'Live! Coast To Coast'.

● **Holly & The Italians'** current single 'Tell That Girl To Shut Up', released on Charlie Gillett's Oval Records label, has been picked up for UK distribution by Virgin.

THE WHO IN THE MONEY

THE WHO have signed with Warner Brothers for the U.S. and Canadian markets, in a deal understood to be worth 15 million dollars. And their London spokesman commented: "The rest of the world is negotiable!" As far as Britain is concerned, they are still officially with Polydor, but it's believed that their contract is close to expiry — and it remains to be seen if they will re-sign with the label, or seek a new outlet.

● THE ROLLING STONES' long-awaited new album — originally planned for last autumn, then later announced for January release — now looks like being issued in March. Their London representative stressed that, despite various suggestions and guesses which have been made in the Press, no title has yet been decided.

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MARK KJELDSEN-ARE YOU READY. DOOR 2
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Bonaparte Records, George St., Croydon (01-681 1490)
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PASH MUSIC STORES, 5a ELGIN CRESCENT, LONDON W11

You make me dizzy myth Iggy

IGGY POP swaggers back. PAUL MORLEY swoons. PENNIE SMITH collects poses.

"The more I think, the more I need."
—'I Need More' from 'Soldier'

IGGY POP is in his third decade of rock'n'roll motion. Rock'n'roll was his only choice, a legitimate route of escape, a seductive means to an ecstatic end.

He went into rock'n'roll, in Detroit, in 1968, aged 19.

"It was very scary, because I realised that what I wanted to get out of it was not going to be very immediate. In fact I had a miserable first year in rock'n'roll."

Iggy leapt into it looking for a love. As Iggy with The Stooges he signed to Elektra Records, home of Tim Buckley, The Doors and Love, and hurtled into a nightmare that we voyeurs took tarted up into some sort of devilish legend.

They myth of Iggy Pop. Peanut butter, jam and Hells Angels, mucus, blood and out for half an hour as the band jammed on. Dingy, distorted memories of deranged stoned times that some still try to stretch out — the outrage and orgy that lingered as far as the live 'Metallic KO'. The cult filled pre-*Sniffin' Glue* fanzines, the noise inspired punk rock.

Drugs, it seemed, finally crushed the errant visionary. David Bowie was introduced as the beautiful heart, to shake together this self-abused genius, a compound of hard truth, war stories and psychological inperfection. But even Bowie failed to truly recover the wreck. It's been a long convalescence.

Like Rainer Rilke, the pagan German poet, Pop has travelled from despair ('Raw Power') to rejoicing ('The Idiot') back to despair ('TV Eye') and finally to a kind of acceptance of himself ('New Values').

What a slow emergence from the dark . . . and what a hellish, hedonistic withdrawal that sucked him in there. Hey, Iggy, back in those days, when amps were covered in blood, saliva poured from your lower lip, the eyes bulged and the bones strained — were you nice to your family and friends offstage?

"That's not really fair on me. Yes and no! I felt it was best to confine my outbursts, that it would be bad manners offstage.

"Yes and no, like I say. I basically go by rule-of-thumb. I'll generally push my freedoms to the limit, in any situation, given how far I can get away with it. So, yeah, of course I was nice to my family and friends, but sometimes I was a bastard to someone else. The people I was working for were no friends of mine! Y'see, they weren't friends. And really it was just a thing that those audiences deserved it. They really deserved it."

Has that changed?

"Oh I think it's changed a great deal."

Your relationship with an audience doesn't seem to have changed. You may have become more, um, refined, but you still toy around.

"Behind all that I give them all I've got."

You always did.

"Alright, maybe it hasn't changed."

Maybe it has. But you do sneer a lot.

"See, I'm involved in rock'n'roll, it's not as if I was an art major or something. I'm involved in rock'n'roll and that's it and it often involves sneering, ha ha, as part of my daily life, not just onstage. Y'know, there's a lot to sneer about. I like to sneer! I don't know. Who can account for facial expressions in a mirror made only of people? Glass is so much more precise. People tend to distort your behaviour when you're onstage."

THERE'S a hotel under the shadow of London's Post Office Tower. In the early hours of a Saturday evening, Iggy Pop opens the door of his tiny beige hotel room, and I go in. Personal possessions: a rug on the floor, a guitar and practice amp, scattered bits and bobs, Alfred Jarry's novel *Supermale*, where a machine falls in love with its own creator. Apt. Down he sits and down I sit. Iggy Pop is being interviewed, wearing a loose T-shirt, dark cord trousers with a hole near the right ankle, and cool short suede boots with elasticated sides.

Chrissie Hynde told me that she first met Iggy Pop, a long time hero, in some hideaway bar in New York. He started going on about how great *Top Of The Pops* was, and Chrissie was saying "NO! no! It's awful!"

"Oh maybe I'm just being argumentative." Iggy shook his head, as if impatient with himself.

But Iggy was so cheerful and bright. "Why aren't you depressed and miserable like me?" complained Chrissie.

"Oh, maybe I'm just being argumentative." Iggy shook his head, as if impatient with himself.

That's a little how Osterberg/Pop was doing our talk. Mock-coy, mock-puzzled, acutely polite and selectively co-operative. There was a permanent chuckle in his voice. I'm in control, I've got you sussed. So what did I expect?

Pop/Osterberg has, consciously and unconsciously, erected a mythical world to inhabit that bears enough relationship to yours and mine not to be overtly indulgent when he sings songs about it. He has plenty of past to look back at, rumours to glorify, lies to tell and morals to contort. 'New Values' showed that James Osterberg, by being Iggy Pop, with all the ramifications, and now having him under control, had plenty to do. Something had come to him through rock'n'roll; the chance to relax, resolve and look inward. And get on that stage.

'New Values' was sophisticated autobiography, secure self-appraisal, a great piece of selfish rock. The clear focussing of the artist. Iggy Pop, the happy pessimist, enjoying his struggle with human imperfection. Rich and emancipated, living an unorthodox life of leisure. But with the lust, inner agony and intimidation of a great artist that makes his rock'n'roll always energetic, confident and extreme. 'Good' of course hardly enters into it. Taste is so absurd.

'New Values' was released in March last year.

THE SONG 'New Values' and the line "Looking for one new value, aah but nothing comes my way" — you've said that rock'n'roll is your challenge, exercise stimulation, so is that a value?

It's becoming one again. It had ceased to be one at the time of the LP 'New Values', and more than anything 'New Values' is about hanging on. I was not getting out of rock'n'roll the sorts of enjoyment that I like. So I thought to myself, Hey Jim — Jim, listen man, enjoyment is not everything, and so I got off on other things that I don't really enjoy. And that's not masochism! I just got off on other things. There was something lacking, there was not enough heart in it for me. I was working, it was a complicated time, so I played life like chess for a year. It was fun, and I had fun doing that instead of fun in my usual enjoyment.

Now, I'm glad I did, because I have both again now. I have the enjoyment of knowing that I'm doing what I want to do to the best I can, and I can do it in a relatively fluid situation, that I can always get out of town quick — things like that, important things in life.

Important things to me, like I can always leave town quickly, that I can come and go anywhere I like. That's vital to me. I never want to be stuck with peas and potatoes, and some hag with gook falling off her face, nagging, and me taking it. And during 'New Values' I was taking it, I was compromising. I was taking a little peas and potatoes from the world, eating a little. Now I'm not, but I feel that I enjoy compromising sometimes. Sometimes there's an art to compromise.

The point that you've reached with rock'n'roll, you can make the choice. Most of us are forced to turn compromise into an art because it's all we've got.

That's interesting. Some of the people I envy, some of the artists who can write things that I couldn't write, I sense that they're the type who worked the other way round and turned compromise into art. I started from a big wild resolve: OOH! Like Day One, OK now, Day One — look out! Here I go! Whereas I saw a guy like Joe Jackson on the screen the other day, and I don't care what you think of him, that song 'It's Different For Girls', that's a marvellous piece of writing, and he sings it good and I loved his face. And I thought I bet that guy was selling shirts or something, and his art is very compromised. He has quite literally turned a compromising attitude — not in a bad way — into a very careful art. The English are very good at this. With Americans, it doesn't quite come off as good.

Like Chicago, haw! — that's hardly compromise. A good English compromise like with Joe Jackson at least involves some energy! But like with a group like Chicago, all they've ever done is luxuriate on their backs in the suburbs, and they could always get money from their dads, and their compromise was only well, am I going to smoke hash or shoot heroin? It's all that.

But yeah, I know what you're saying. That's one good thing about compromising situations, it can be fun. Hasn't everybody

"I consider myself an arch conservative. I always have been since day one I started doing this stuff ... I am a fanatic. I am an entrenched conservative fanatic."

ever wished that they could be tested — like let's see now, I'm held captive on a boat going across the river, and if I don't get off the boat before we reach the other side I'll be a hanged man! But if I get off the boat I'll be a drowned man! What'll I do? Dilemmas! They're great! They make the music nice and tight and bouncy and worthwhile, and they can compress your technique. I think dilemmas are good for you.

Is boredom a major affliction for you? Is it hard to escape?
On the contrary. I stopped playing the song 'I'm Bored' after we did it on the tour here. I didn't do it on the American tour cos I wasn't bored anymore. I couldn't do it. I originally wrote it because I was bored with the people that I'd been working with, but I've been working with great people lately and I just haven't been bored.

Boredom's confined to who you work with?
It has to do with lots of little nasty things that I won't dredge up. Personal life and problems. I haven't had any problems this year yet, I haven't developed any yet. Of course the year isn't very old! Y'know, the old lady's out of town and everything's nice.

That line in 'New Values' — "I'm looking for one new value, but nothing comes my way" — these values, what will they be?
Very simple values. Cameraderie, loyalty, good food, intoxication, sex, um, sex, and . . . especially mental exercise, which I like a lot. Mental exercise, hopefully always being in a slightly better position to predict my own future and to direct it. Those are some values that I'm finding.

Nice values.
They're good values — you don't pay too much for them.

The outrage of old, and now a thinker looking for the good life. Savage to connoisseur.
It's quite a dichotomy.

And now you searching for these values, juggling with identity, destiny, compromise, motivation . . .
Those are the sort of things that I should have had on my mind . . . I had them on my mind, but not really enough. It's like getting the flu. By the time I got to where you're supposed to turn into some sort of man I got caught in the drug thing that was going around, in America.

It was like wildfire. I wasn't the only one by any means. Or the only ten, or the only thousand, or the only million! Half the country! You should be over there now. They're all on valium. Every damned one! It's worse than it ever was, it's just legal now.

It's a big preoccupation, and I just got caught up in that, and any thoughts — I think they just got suppressed. Rather than become a person singing about subjects, I sort of sublimated the person and I became, if you will, a human electronic tool creating this sort of buzzing, throbbing music which was at the time very timely but isn't now — so I'm glad I'm not doing it any more.

I started losing my mind at about age 18, 19 — that is when I started to lose the ability to articulate to myself or others in any formal fashion as a writer, what was really on my mind. People would say to me, "Hey, you have a few good ideas Jim, why don't you do them?" I'd say, "You got any money?" Y'know the sort of thing.

Did you ever think during that time you'd see the '80s?
I had no idea. I hadn't a clue.

You have survived; others didn't.
Probably because when they sobered up they didn't have it. I did. That's probably the difference. I keep getting this temptation over the last year to become like Nurse Nightingale for all the junkies in the world, but I find that they're not worth it. Because they're not like me. They have nothing to offer, so let them stay stoned.

You have said that you were getting so curious that you were doing things like sticking pins in the pupil of your eyes. The same curiosity that led you to drugs?
Mmm . . . I don't know. I really don't know. It was everywhere. You gotta understand, it was just part of the time I grew up.

WHERE DOES greed come in your world?
I want to be a part of *it*. I want to know about *it*. I want to pass through. I want to be around. I wanna live as fast as possible, which doesn't mean going through four gears before you hit 10 mph and burning up. I wanna go as fast as I can in a nice direction. I've been around. It's a big kick. That's why I play all those countries. So I can go to them. To be a part of it rather than a tourist.

I don't have much of a greed quotient. I really don't. I did have, but as far as emotional, financial, list the ten obvious ones, I have all that, thus I have more mentally. I find I become more mental than I've ever been.

I'm very mental. What really excites me is an idea in a book, or something that I'm going to do that I've never done before, or place that I'm going to see I've never seen — and will I get along with them, will they talk back, and will I really get in there and belong? So I can look at, say, Italy on the map and say, yeah, that's where I come from, or there, that's my place, I'm in there. That place on the map, that represents a piece of land, and they know me next time I go, they'll say hi!

I fell very mental. And also limited. Extremely limited. I am in rock'n'roll, which is limiting.

The way that rock'n'roll is, or the way that people look at it?
I'd say the way people look at it. There's some of that thing about pulling through . . . cos when I started there was that problem too, that I was always playing my music to this fucking rock'n'roll audience, playing second bill to Ten Years After, y'know. And people would just sit there, like "grumble, grumble, grumble he's taking the piss out of us, does he think he's playing rock or doesn't he?" — they couldn't decide if I was playing rock or if I was a joke or what! They'd just sit there and get mad, which I wouldn't allow cos I had to get my band together. So I had to throw things at them, and that started the whole thing and away we go.

I couldn't allow them to just sit there because it was just too crucial.

But you're as out of place now as you were then, but in a less 'controversial' way. 'New Values' was a collection of complicated, cryptic self-appraisals and manoeuvres, and a few people picked up on it, but really it just drifted away. People kind of thinking, oh Iggy, he just keeps banging away — either good on him, or why does he bother? No one tackled those reasonings and reflections with any great rigour. That must affect you.
Yes it affects me . . . but . . . just . . . I think this one's a little better.

I'm not talking about 'better'.
If you're saying would I rather be highly regarded en masse? Yes. I think that what I am involved in is an industrial art and the quality of my work is very dependent on support from a great deal of people. It's growing. Just growing. Very rapidly.

PEOPLE'S general responses to rock'n'roll are usually narrow and nasty and reactionary. So people looking at Iggy Pop see a narrowness, when there's actually a great width.
Then I'll just take the time, once I get the chance. These are just temporary things. It just takes more work. People will listen. If they see a very narrow thing, like if you saw someone who you knew and saw something that was really narrow you'd walk away. And those that only see that in me, I've tried for years to weed them out of my audience. I've been quite successful lately. They'll leave me alone, thank God. And the people who want to listen, they'll show up. That's the beauty of public life. It's true! Your audience changes.

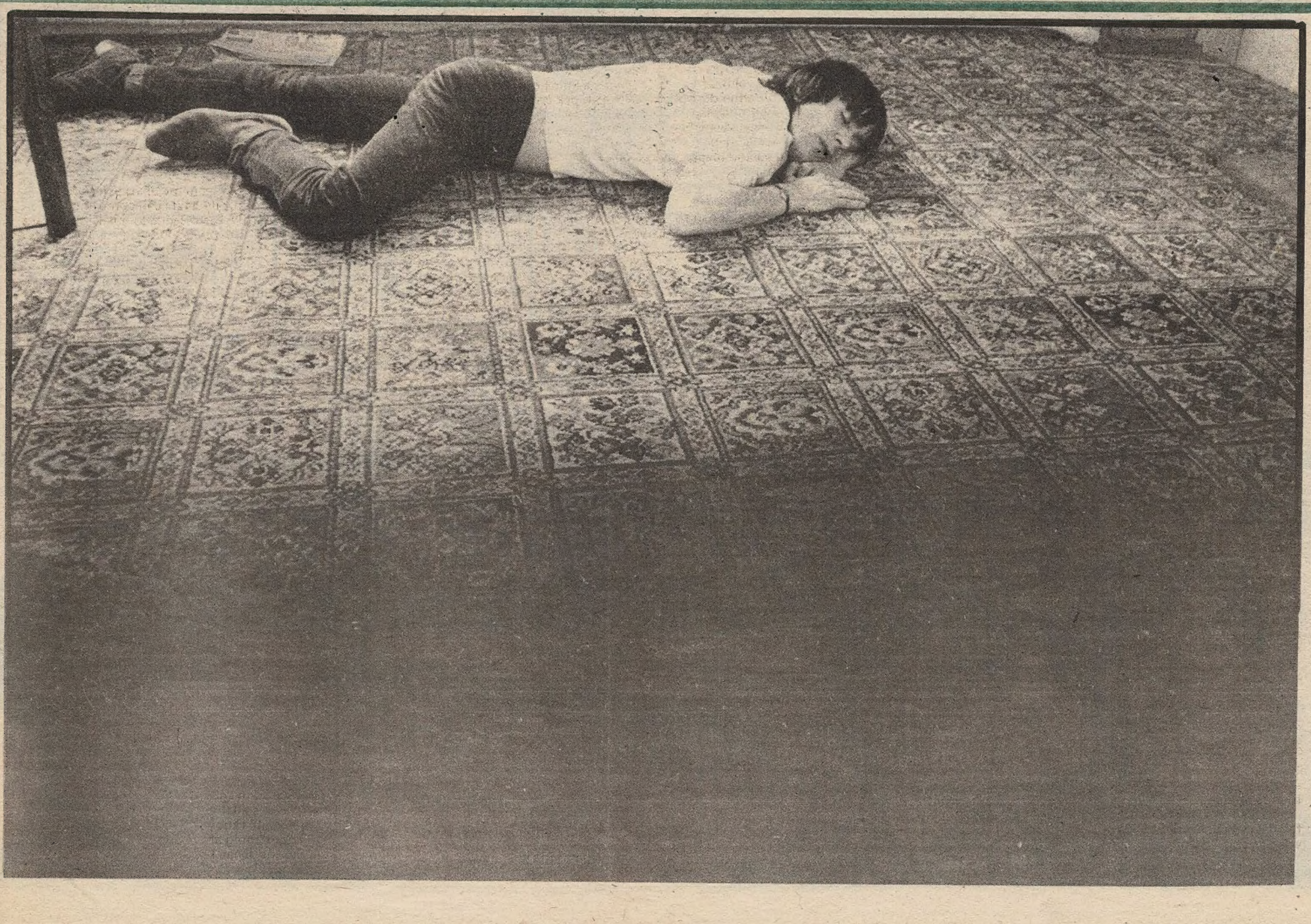
Those who see this little bit, don't you want to make them see the rest?
No, no, they're not worth it. It's better to just cut it out and someone who does want to listen will fill their place. I haven't been playing to empty halls lately.

And what about what those people are seeing?
If someone is not seeing the full perspective of me it's my job as a performer, entertainer or whatever you want to say — as the one present — to make it possible. Because you're a better artist if you can put it over better than some guy who's just as good but can't put it over. You're better than the other guy than . . . y'know? Let the world be your mousetrap. Huh! To uncoin a famous phrase. We gonna talk about fame some more.

I'm not talking about fame.
Yeah, I know, but it comes with fame.

Look, if they like the riff they can listen to that — that's good enough for me, as long as they like something. I'm only bothered if there's nothing they don't like. Then I worry and start to kick and start to kick down doors and get crazy and furious, and just go nuts. But as long as there's one thing that they like . . . I try and put 20 likeable things in every track.

Continues page 49



THE EMACIATED LINE BETWEEN ART AND AMBIENCE

Durutti Column : Vini Reilly (right), producer Martin Zero (left), Russians invading Prague (centre).

Max Bell spends a day at the Factory with The Durutti Column

TONY WILSON, Granada TV producer and Factory Records major-domo, picks me up at Manchester Piccadilly for the drive out to Didsbury.

"The thing you have to remember about Vini Reilly is that the boy was very ill. He's had this problem with the stomach . . . He suffers from bouts of anorexia nervosa where he can't eat anything for months. Sometimes you have to talk to him before five o'clock because that's when he eats. Afterwards he's usually extremely sick."

I look at my watch. It's still only midday. Wilson continues, his customary brusquely cheerful self.

"Actually we had to make him step out of his illness to work on this Durutti Column album" — we being Wilson and his partner Alan Erasmus. "It was a risk. If you'd seen the boy you'd know. I thought 'That boy is either going to die or he's got to get better' and as people don't age . . ."

Opening the door on the terraced house where Reilly lives with his ma, we're greeted by a small, frail figure with boney fingers. Reilly is in his mid-twenties and *is* obviously extremely thin for his age. On the other hand he doesn't look like he's about to shuffle off this mortal coil.

Wilson accepts a late Christmas gift from Vini, a small charm, with much thanks and then disappears back to Granada where he does whatever producers do for TV programmes like *World In Action*. He is also finishing off the editing for a film constructed from an improvised jam with Reilly, keyboards player Steve Hopkins and bass player and general knob-twiddling wizard Martin 'Zero' Hannett (shown on Granada's *Celebration* arts programme last week). These three are sometimes better known as The Invisible Girls, John Cooper Clarke's back-up team on both 'Sleepwalk' and a forthcoming muse and music production which will be the wordman's third long player.

Reilly, by his own admission, is not at all well. For the last three years he's suffered periodically from the psychological disease that stops him eating and the debilitating fits of depression that accompany this state. Now he seems relaxed and lucid, occasionally staring off into the corners of the room with an intense expression.

"The doctors can't find anything wrong with me," says Reilly softly. "All they do is give me tranquillisers and they make me go to sleep."

The Durutti Column has been functioning on and off for as long as Vini has been sick, although it's evident that working hard has been one way of staving off depression. The original Duruttis were a band with a part-time singer (Colin, an actor) who played melodic, newish wavish music with a bizarre swagger that now appears incredibly dated (witness their contributions to the 'Factory Sample' double EP, FAC 2).

Vini's debut album 'The Return Of The Duritti Column' (FACT 14) is quite unlike the Durutti Column of 'Factory Sample'. It's mostly a solo guitar album, classically flavoured, tipping and modulating between themes with an appeal that haunts back to times past (childhood, personal reactions to the death of a parent, tune for lovers) and lightly structured sketches that have an electric flamenco propulsion. The music is Reilly's own, occasionally assisted by bass and drums but always translated through the able hands of Hannett.

"Martin reproduces echoes, finds a rhythmic pattern on the synthesiser. I gave him twenty tracks and he selected the ones he could work with best. I didn't really hear the album from playing the pieces until the finished plastic."

As the original Duruttis fragmented into lethargy and Reilly's health lapsed, he had assumed that was the end of his musical career. But Wilson was adamant that he *would* work, and visited Reilly with a proposition for a solo album.

"I though they'd go on without me, but Tony said 'Look, you *are* The Durutti Column — now go ahead and do it'."

Factory's success with Joy Division has meant that the label can afford to nurture talents like Reilly's or A Certain Ratio's without hurrying them into unnecessary deadlines.

"They have a lot of schemes now. There's an idea for a fun film, *Too Young To Know, Too Wild To Care,* which I'm scoring."

Reilly confesses that he was terrified of being boring on his record and thinks that some people will buy it for the wrong reasons, either because they collect Factory artefacts regardless, or because it's got a sandpaper sleeve.

"The music is incredibly simple but I'd like anyone to listen to it and enjoy it, to get something out of it. It doesn't hit you, it's the kind of thing that takes time to sink in. What I really like is when aunties and uncles hear it and you see them tap a foot, or when a friend says they went to the pub and came home and got stoned and put it on. That's what it's for."

Reilly gently resents some claims that the record is ambient, or that it's a less imaginative version of an ECM album; cerebral music for washing up.

"That's an insult. I could have been mathematical about it all, but every piece has a raison d'etre, an inspiration. Some people, rock critics I suppose, listen to music in a false situation. I like Keith Jarrett but I think all other ECM music is crap."

Steve Reich?

"Incredibly boring. You begin to suspect people's motives for liking that kind of thing. The whole elitist thing in music is desperately wrong. Truthfully, I don't know why anyone would want to listen to my record, because I made it to interest myself, but I do think music should have a place in society. It's isn't fair that opera can get Arts Council grants — though I have nothing against opera — when rock music, which is equally as important as an art-form, is considered a lesser form of expression."

To my surprise, Reilly says that he likes to meet up with some friends "to thrash about with rock and roll, 'Jumping Jack Flash' and 'Johnny B. Goode'."

It's obvious that he's happiest with a guitar in his hand. Reilly practices constantly, using a piano for ideas and studying composition from records and books. He's as interested in Benjamin Britten as he is in Ry Cooder, but in the words the old Ed Banger and the Nosebleeds song which Vini co-wrote with Mr Banger whilst guitaring for that combo, he 'Ain't Been To No Music School'.

Vini is anxious to play live again. He misses the honest reactions of a club audience.

"I started off playing sort of jazz rock with The Wild Rams, but with the Nosebleeds Ed would get a real response jumping across tables and confronting the people. Then I was asked to play on *TOTP* with Jilted John, but I don't respect anybody involved in that.

"With John Cooper Clarke I don't know what will happen. He's been greatly misrepresented. People pick up on the swearing but there's a lot of very sad stuff too."

As the afternoon sinks in, we walk over to Hannett's house in a smarter part of Didsbury. The rest of the day is spent at Cargo Studios in Rochdale where Hannett is mixing A Certain Ratio's contribution to the Science Fiction Festival album. It's good to see such an informally mischievous person with such supple rolling fingers behind a desk. In the studio Zero can go totally indulgently insane.

But that's another story. Vini Reilly didn't come to Rochdale anyway. He had to go and collect his dole.

"It gets a bit difficult to tell them you can't come on a certain day because you're doing a television programme. *'You* on television?' I get funny looks; I don't want to be on the dole much longer. If these things all work out maybe I can earn enough to live without all that.

"The great thing about Factory — I want you to put this in — is that they never gave up on me."

And then he adds, maybe as an afterthought: "Factory can seem very serious. It gets taken very seriously. Really though it's just like a very good game."

Accentuate a very good game. It isn't played to lose.

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"...This band are too good for the common good..."

CHRIS BOHN. Melody Maker. 24.11.79.

"...a musical mongol that will turn on them as surely as a rabid dog..."

TONY STEWART. N.M.E. 24.11.79.

mūšĭc (– z –) *n* the art of expressing or causing an emotion by melodious and harmonious combination of notes; the laws of this; composition of this art...
[F f. L f. Gk (muse)].

prĕss *v t & i* to push or squeeze; to urge steadily or earnestly; to bring weight to bear; a crowd; a machine for pressing esp. a printing machine; the printing house, it's work or art; newspapers collectively; a large cupboard...
[F f. L *premo press* –]

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2	2	THE POLICE REGATTA DE BLANC	4.99	3.74	1.25 OFF
3	3	PINK FLOYD THE WALL	8.45	6.45	2.00 OFF
4	24	JON & VALGELIS SHORT STORIES	5.35	4.35	1.00 OFF
5	5	MICHAEL JACKSON OFF THE WALL	4.99	3.74	1.25 OFF
6	26	JOE JACKSON I'M THE MAN	4.99	3.74	1.25 OFF
7	6	THE POLICE OUTLANDOS D'AMOUR	4.99	3.74	1.25 OFF
8	4	THE CLASH LONDON CALLING	5.00	3.75	1.25 OFF
9	10	U.F.O. NO PLACE TO RUN	4.99	3.74	1.25 OFF
10	8	MADNESS ONE STEP BEYOND	4.99	4.09	90p OFF
11	12	FLEETWOOD MAC TUSK	8.00	6.00	2.00 OFF
12	7	THE BEE GEES GREATEST HITS	8.75	6.99	1.76 OFF
13	17	THE SPECIALS THE SPECIALS	4.99	3.74	1.25 OFF
14	14	BLONDIE EAT TO THE BEAT	4.99	3.74	1.25 OFF
15	22	BLONDIE PARALLEL LINES	4.99	3.74	1.25 OFF
16	48	RUSH PERMANENT WAVES	4.99	3.74	1.25 OFF
17	25	NEIL DIAMOND' SEPTEMBER MORN	5.29	4.04	1.25 OFF
18	13	RON STEWART GREATEST HITS	4.99	4.19	80p OFF
19	20	SUPERTRAMP BREAKFAST IN AMERICA	4.99	3.74	1.25 OFF
20	11	ABBA GREATEST HITS VOL 2	5.29	4.59	70p OFF
21	27	RAMONES END OF THE CENTURY	5.00	3.99	1.01 OFF
22	9	E.L.O. GREATEST HITS	5.29	3.79	1.50 OFF
23	44	BOOMTOWN RATS THE FINE ART OF SURFACING	5.65	4.65	1.00 OFF
24	15	CHIC CHIC'S GREATEST HITS	5.00	3.99	1.01 OFF
25	29	DAVE EDMUNDS REPEAT WHEN NECESSARY	5.00	3.99	1.01 OFF
26	23	PETER SKELLERN ASTAIRE	4.99	3.99	1.00 OFF
27	16	MANFRED MANN 20 GREAT HITS OF THE 60s	5.29	4.49	80p OFF
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29	34	VARIOUS ARTISTS THE LAST DANCE	5.29	4.49	80p OFF
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32	21	HOT CHOCOLATE 20 HOTTEST HITS	5.29	4.49	80p OFF
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47	28	FRANK ZAPPA JOE'S GARAGE ACTS II & III	6.99	5.49	1.50 OFF
48	50	HERBIE HANCOCK THE BEST OF HERBIE HANCOCK	4.99	3.74	1.25 OFF
49	NEW ENTRY	THE BLUES BAND OFFICIAL BOOTLEG ALBUM	4.99	3.75	1.24 OFF
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52	33	THE EAGLES THE LONG RUN	5.00	3.99	1.01 OFF
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54	52	NEIL YOUNG & CRAZY HORSE LIVE RUST	7.50	5.75	1.75 OFF
55	36	10cc GREATEST HITS	5.35	4.55	80p OFF
56	55	LITTLE FEAT DOWN ON THE FARM	5.00	3.99	1.01 OFF
57	49	JANIS IAN NIGHT RAINS	4.99	3.74	1.25 OFF
58	58	'M' NEW YORK, LONDON, PARISH, MUNICH	4.69	3.44	1.25 OFF
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THRILLS

The Changing Thumbs Of Paul McCartney

Centre: John Lennon never understood how to play the game properly.

Above: "Gorrany charge, Eamon?"

Right: Gorrany charge, Linda?

Pix: bottom left and cut-out right by Andre Csillag. Bottom right by Linda McCartney.

Centre below: A rare study: the thumb is halfheartedly there, but where's that boyish smile?

Left: Look, no hands!

Above: the triumphant return from Tokyo. "Can I 'ave me stash back now?"

CENSORED!

The Au Pairs. Pic: Chris Horler

The Au Pairs, The Beeb and The Orgasm

TROUBLE 't Pebble Mill, the BBC's Midland studio, where *Look Hear,* a weekly magazine for local teenagers is recorded. It's common practice for two bands to appear on the show, and play two songs apiece. The Au Pairs were rather surprised then, as they huddled around a TV set last Tuesday evening, to find that their uncompromisingly feminist but insensational 'Come Again', one of two songs they'd recorded for the show, had been completely cut.

The day *after* the broadcast, they received a letter from *Look Hear* producer Roger Casstles explaining that, due to shortage of time and the, er, unsuitability of the lyrics, 'Come Again' would not be shown. Au Pairs' manager Martin Culverwell phoned Casstles to ask why he thought the lyrics unsuitable.

"He told me they were too obvious, so I asked 'obvious about what?' Then he said they were too explicit, so I asked 'explicit about what?' Then he said, 'Well, it's about fucking, innit.'"

"I said that so were half the songs in the charts, quite explicitly so. But he insisted that 'Come Again' was 'too explicit' and that there would be complaints from middle-class viewers and the series might not be renewed.

"Personally, added Culverwell, "I think it's a straightforward case of censorship. The song was cut because it's about sex from a woman's point of view, and because it's critical of certain sexual myths."

I phoned Roger Casstles myself and he said that 'Come Again' had been cut because of time problems. Well, why choose to cut that particular song? "I though it wasn't up to standard, musically." But that's not what you told The Au Pairs. "Ah, there were a few other reasons." Yes? "I was . . . er, unhappy about the lyrics."

Why was that? "Look, we go at at 6.50 on a Tuesday night, we've got a large audience, mostly kids between 11-16, and I thought the lyrics were unsuitable." But on what grounds? "They're basically about faking orgasms, right? I thought that 7'o'clock in the evening was not the time for a band to be on television singing about their own sexual hang-ups."

You think 'Come Again' is about the group's own *hang-ups?* "I don't think it is, I *know* it is. (Strange, 'cos The Au Pairs told me months ago it was about the ways female sexuality continually gets redefined in male terms — like on the television). But I added, doesn't *TOTP,* which goes out at a similar time, frequently feature singers who fake orgasm with their every movement?

Mr Casstles ignored *TOTP* for a

Continues page 13

Macca: Repentant Prodigal Returns

ON FRIDAY Fleet Street welcomed the deportation of marijuana-carrying Paul McCartney with banner headlines calling him 'Beatle Paul'.

The Prosecutor's Office dropped all charges against the fab one last Friday after accepting that the 7.7 ounces of the popular but illegal combustible were intended for McCartney's sole use. As Paul was only staying in the land of the falling yen for a few days, and didn't plan to sell any of his substantial stash, and because he had shown signs of repentance, he was finally allowed to go free.

Whether a non-VIP would also be treated with such apparent sweetness and reason with a similar or even smaller amount of the dread weed is open to conjecture. *Thrills* does not advise that its readers emulate McCartney's deed, no matter how sorry they are if they get caught.

The McCartneys were whisked to Nairita airport en route to Amsterdam where a private jet was waiting to take them to Lydd airport in Kent. From there a Mercedes drove the family to their Sussex farm.

McCartney is alleged to have told reporters in Anchorage, Alaska, where his plane stopped for refuelling, that he was giving up smoking dope for good, but this story had changed by the time he touched down in England. As for pot, said the ex-mop top, "I can take it or leave it. Sometimes I prefer a drink." In its defence he elaborated that "I think we could decriminalise marijuana, and I would like to see a really unbiased medical report on it.

"We're all on drugs — cigarettes, whisky and wild, wild women," the former Beatles bassist decided brightly, almost breaking into song. "The older generation make marijuana out to be some kind of terrible thing. I have been in jail for ten days but I didn't go crazy because I wasn't able to have marijuana."

As expected they were lighting the fires back in Liverpool when news of Paulie's release came through. His brother, someone rejoicing under the unlikely handle of Mike McGear, commented that, "Paul is a very resilient person and I would imagine that he stood up to the ordeal pretty well".

Meanwhile, a representative of the older generation, Tory MP Sir Bernard Braine called himself away from the bar long enough to give his two pence worth. "I'm surprised to hear McCartney saying this now. I would have thought he had learned his lesson."

McCartney professed a desire to return to Japan some time but this is probably not on. Other drug smugglers who are not former members of the Beatles are serving hefty sentences in Tokyo after being caught with amounts of hashish considerably less then eight ounces.

MAX BELL
THRILLS

Cartoon Comp Special

Runner-up and popular favourite with NME Staff, by Kieron Phelps of Surbiton.

The constable said "I've got you on suss."
"Why?" the chums cried, "why pick on us?"

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Second and third prizes will be one-off hand drawn personalized Groover picture bags with (once again) the records in 'em. The remaining 22 victors will all receive the (argh) record in an orthodox sleeve, signed by Benyon.

You'll have noticed by now the Groover drawing on this page with four blank caption bubbles. All you have to do is drop the odd witticisms into the bubbles and mail it off to the address provided.

The competition will be judged by (left to right) Sharko, The Groover, Pronto, The Cod-piece, a Torpedo from Charly and Tony Benyon.

'Er . . . hold on, in addition to the above prizes, all 25 winners will receive a signed copy of the out-of-print *Lone Groover Express.*

This competition is open to all readers in the UK, Eire, Isle of Man and The Channel Islands except employees (and their families) of IPC Magaznes Ltd., the printers of *New Musical Express,* the staff of Charly Records and The Groover's relations. The Editor's decison is final and the results will be published in a future edition of *NME.*

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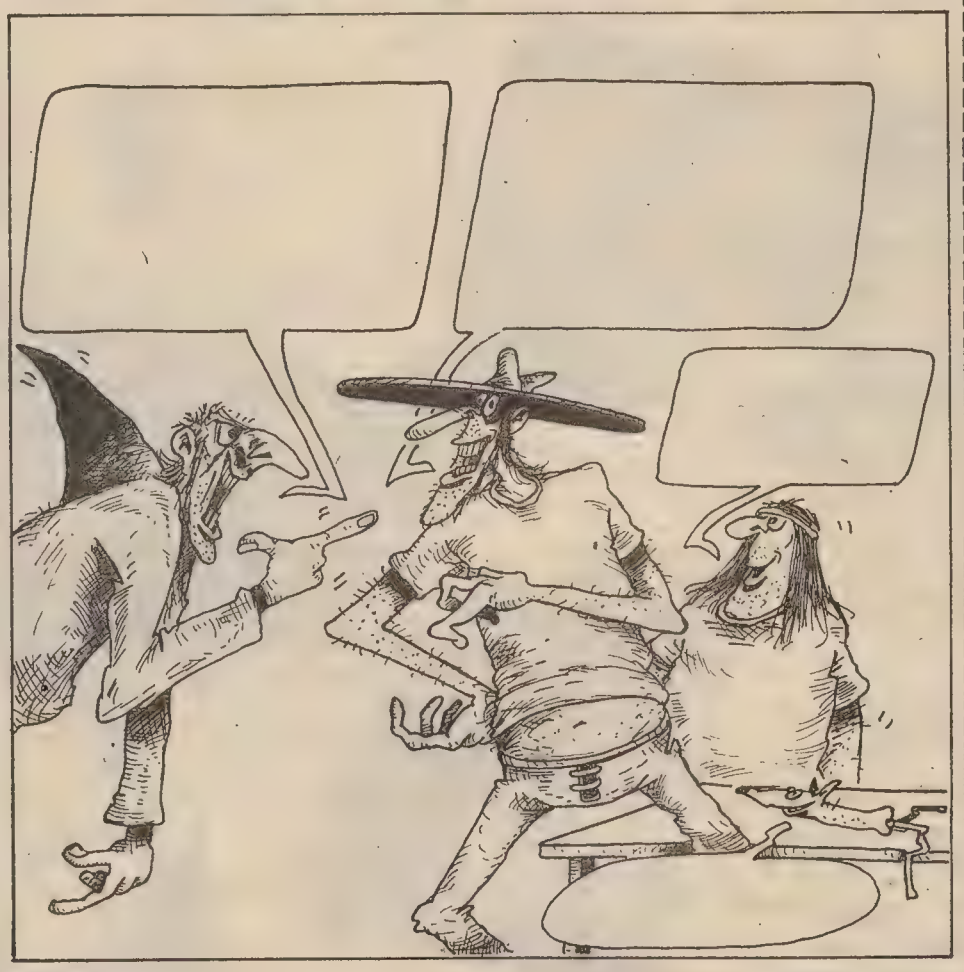

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FEBRUARY 12th	LONDON	HAMMERSMITH PALAIS

Pic: Paul Cox

Looks like the roof's falling in, boys.

Gen X: Then There Were Two?

AFTER all the managerial hassle and critical slatings of last year, things are getting no better for Generation X. They posey pretty boys now appear to be only half the ensemble they used to be.

Sited at the rehearsal studio in the World's End area last Saturday evening Messrs James and Idol seemed particularly ill-at-ease when they accidentally ran into an *NME* reporter who was chatting along with former Clash drummer, Terry Chimes. Chimes, an amiable soul, remarked that he was currently working with Gen X now that previous drummer Mark Laff was no longer with them. It was Chimes' second or third rehearsal but he'd more or less been taken on full time — at least temporarily. Asked casually as to the whereabouts of Bob "Derwood" Andrews, Chimes remarked that the guitarist also was no longer a member of the group and that the rehearsals he'd (Chimes) been involved in were performed using Billy Idol on guitar.

The next step, he said, was to locate a replacement for Derwood. Chimes didn't mention whether Idol and James had kicked out the old guitarist and drummer or whether they'd left of their own accord.

As for James and Idol, they huddled together with the only remark coming from James's lips: a slightly horrified "Oh No!" on first seeing yours truly.

Come Monday, the news of the Gen X split having been relayed to the *NME* gang, attempts were made to contact a spokesman for the rumours behind the facts.

Tony James' phone number was disconnected when dialled so after due consideration Chrysalis were contacted for some sort of official comment.

After much prevarication a publicist stated: "Tony James claims that he and Billy were just messing around with Terry Chimes that Saturday. Gen X are still a viable unit."

Ah, so what you're saying is that Generation X still comprise Idol, James, Derwood and Mark Laff even though they're currently using Terry Chimes on drums and auditioning a new guitarist whilst Idol plays guitar in the meantime.

"Ummm . . . Well . . ." (Pause)

Well, yes or no?

"Actually, I didn't ask him (James) about that."

Brilliant, just brilliant.

End of conversation.

So, no manager, no guitarist, and a "spokesman" totally inept at a decent bluff.

Gen X and the '80s don't appear to have started out the best of bed-fellows.

To put it mildly.

NICK KENT

THRILLS

DISCO KINGS GO DOWN

LAST Saturday, a Federal Judge handed down three and a half year prison sentences in the case of Studio 54 owners Steve Rubell and Ian Schrager, who were charged with evading paying close to a half a million dollars by cooking the books of New York's hyper-trendy jet set disco.

The case had been little less than a can of worms since the start of Federal investigations. Stories of suitcases filled with money and connections with organised crime circulated freely. And without a doubt, Rubell and Schrager had tried to parlay their way out of the slammer by blowing the whistle on White House Chief of Staff Hamilton Jordan's alleged taste for cocaine.

Despite all this, and even with high-powered pleading by lawyer Roy Cohn (Senator Joe McCarthy's boy wonder commie hunter in the '50s), U.S. District Judge Richard Owen told the pair when sentencing them, "Your crime is one of tremendous arrogance. You assumed you achieved your success on your own and that you owed nothing to fellow citizens and the economic system."

In a tearful and touching final scene, Rubell stopped the 54 boogie and addressed the thronged patrons, including Bianca Jagger and Andy Warhol. After a 15 minute speech that was replete with plays on phrases like "I will survive" and "facing the music", Rubell left the spotlight to the strains of 'My Way', the song that now has to be the anthem of the unrepentant foul-up.

MICK FARREN

THRILLS

Au Pairs

■ *From page 11.*

diverting line of enquiry. "Are you married?" No. "Do you have any children?" No. "Then you don't know what you're talking about, do you?" Well, yes. I do know several kids. "Well, you wouldn't talk to an 11-year-old about sexual problems, would you?" Yes, why not? "You must be a very strange person then." Not at all. Most parents I know are quite happy to discuss sexuality with their kids.

"Well, my worry was that parents of the under-14s watching would've had *their* say and the programme might well have been taken off the air. The popular media just aren't ready for those kind of lyrics yet. Look, we need *support* from you people. All we're trying to do is provide a platform for young people to air their views."

But not about sexual problems, presumably?

"If we're gonna get this sort of hassle from you people, I'm gonna play safe and only book bands from big labels. Is that what you want? I mean, we're trying to *help* local bands."

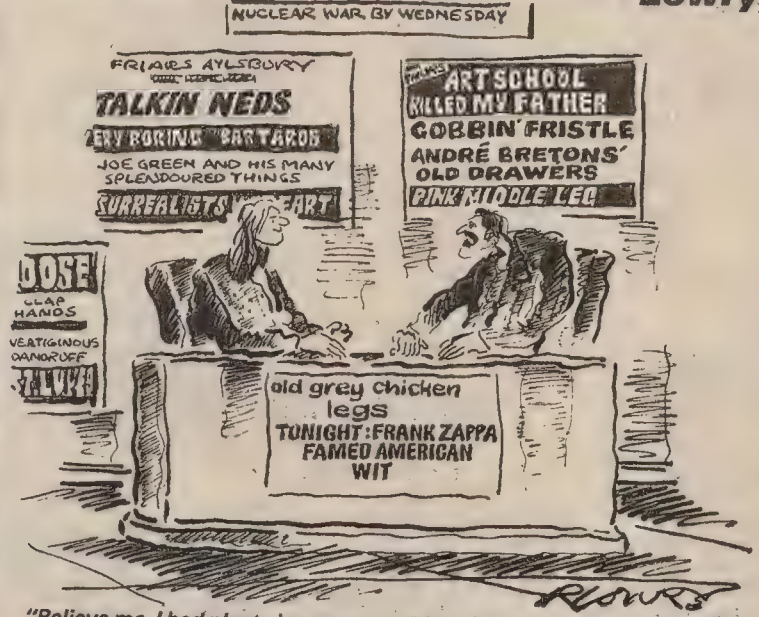
The Au Pairs appear rather less than grateful for these crumbs of comfort. "If we'd known one of our songs would be censored, we probably wouldn't have gone on the show," says Culverwell. "But the point is were weren't even given a choice."

Meanwhile, the message from the BBC seems to be that orgasms don't officially exist unti you're over 16 or viewing after 9 pm — whichever is the least orgasmic, I suppose.

GRAHAM LOCK

THRILLS

Lowry



"Believe me, I had plenty in common with the punk rockers. I'm abrasive, cynical, anti-authoritarian and anarchical. Only trouble is they'd have laughed their rocks off at my ridiculous hair which I've only just had the nerve to get rid of at this abysmally late date."

The Beach Boys

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FANZINES ROUND-UP

THE DAY of the musically orientated 'zine is well and truly dead if the current selection of independently produced print-outs is any guideline. Far from the hey day of *Sniffin' Glue* and the dim and distant punk explosion, the current mood seems to revolve around emotive, politically charged writing, as confused as it is (often) spirited.

In the case of a fanzine like *1988* (Issue 2 — 20p) great effort is made to escape the untidiness of the xerox format. The results are stimulating and prove that you don't *have* to reproduce the stylistically slapdash format of 1976. *1988* is refreshing because it's so different, calling itself an experiment in graphic science fiction. The theme is a fictional and illustrated strip set in a not too distant future where a Field Marshall Erlich Gluckburger leads the ultra right-wing National Patriotic Party to power, citizens have identity cards, are fed propoganda by a Ministry of Information etc. Geroge Owell taken to a frightening and just about possible extreme.

Black Dwarf (Issue 3) combines cut-outs, graphics, quotations from Proudhon with editorials on the Campaign Against the Arms Trade and some free-form poetry. It describes itself, as 'Muddled, inaccurate, alarmist maybe'. There are whiffs of common sense here but it often reads like thinking aloud.

Nihilistic Vices (25p c/o Small Wonder, 162 Hoe St., E.17) is unashamedly devoted to propogating anarchy and sedition. It knocks the new status quo (Clash and so on) but from a position of bitterness not strength. Incorporates reviews, cartoons and sloppy jokes. Real Dave Spart stuff.

Issue Fanzine (No 7, 10p from 83 Bennet Close, Basingstoke) offer a determined and cheap read with (obsessive) articles on The Urge, homemade art work, playlists, family trees. Low rent *Zigzag* sans flashy facilities.

Chainsaw (A Magazine For Modern Youth — No 9, 22p Box 787, 1 North End Road, London W14) has pieces on Swell Maps, The Acidicx and Asylum Shock that take an irreverent fans eye view, but the best thing in the paper is a reasoned article on Violence and Fascism as fashion. Good cover.

Bizarre Angel (No 1, 65p plus postage, Emanuel Z., 14 Devonshire Place, London W1) is a po-faced artzine dealing with new age graphics, verse and so on. It adheres to the format of the more sophisticated American independents but doesn't have the flair of the best French fanzines. Articles on Suicide (that's offing yourself Jap style, not the group) and a lengthy overview and compilation of all things Jerry Cornelius make this a paper for enthusiasts. Expensive but has good ideas.

Moods For Moderns (Issue 3, Gwynne Garfinkle, 14127 Margate St., Van Nuys, Calif. 91401) is dedicated to the Costello cult. Seeing our Elvis getting taken soooo seriously by the American chapter of his fan club is slightly disorientating and I don't think this 'zine will tell you anything you didn't already know about the great man outside of providing an incomplete lists of EC and The A's bootlegs.

MAX BELL

THRILLS

1988
NO.2
20P
THE FANZINE OF THE FUTURE
GET YOUR FILTHY HANDS OFF ME
YOU'LL WISH YOU NEVER SAID THAT LADY
MAUDIE DARLIN WE MANNA GET HOME
1988. SOUTHSIDE SIX: EVERY EVENING MALE AND FEMALE WORKERS AT TATLOCK AND DUNG ARE SEARCHED AT RANDOM BY THE ANTI-TERRORIST SPECIALS. MAUDE FRANK MAKES A BRAVE PROTEST...

Spedding Speaks Out

IN THE double whoppa Xmas ish of *NME T-zers* reported that Chris Spedding, the Sheffield and New York City guitar player, had written a new song entitled 'Musical Express'.

Well, listen, as usual *T-zers* was right bleedin' out of it — "Specially considering the time of the year 'n' all — and totally misheard what his Rotten Maggot Source was trying to tell him.

This week *Thrills*, received a letter from the hapless former Womble guitarist.

"O.K., the song is called "The Musical Press", and not, as reported, "Musical Express". It is not about NME, neither is it a put-down of the mucis press in general. God forbid; should I bite the hand that misreads me? No friends, my new opus is about that kind of artist who will resort to any kind of cheap ploy just to promote a song or get a name-check. Even things like writing songs about, and letters to — The Musical Press.

Chris Spedding, New York City

P.S. Incidentaly, I am working on a song specifically about NME, called, "Your So Vain . . ."

Very witty, Chris, very witty.

UNCLE BULGARIA

THRILLS

Brothers Warner Bow Down To Sisters

NOT BEFORE time, Warner Brothers have adopted a new policy "opposing the depiction of physical and sexual violence against women on record sleeves and related promotional material." This was brought about by nearly three years of continued pressure from the Los Angeles-based action group Women Against Violence Against Women (WAVAW) who've now set up chapters in 25 US cities "striving to eliminate all media exploitation of violence against women."

In Warners' official statement, WAVAW campaign organiser, Ms Joan Howarth, is quoted as saying: "By publicising this policy, Warners are acknowledging that the commercial use of visual and other images that trivialise women victims is irresponsible in the light of the epidemic proportion of real life violence against women."

Warners' decision is especially important, being the first such change of policy by any record company, and will hopefully spark a fuse in the insensitive art departments of some of their rivals.

Jill Nichols, on behalf of the feminist weekly *Spare Rib*, told *Thrills:* "We're really pleased to hear about it, and obviously we'd like them to stop using all sexist imagery — like, say, seductive or half-naked women — on record sleeves as well. I think WAVAW picked on Warners because they're one of the biggest companies and hence if they could be forced to adopt a change of policy, it would be easier to pressurise the others. Also, of course, it was Warners who put out that repulsive Stones' 'Black And Blue' poster — the one of the beaten-up women who was black and blue and in bondage. And I'll bet she was smiling as well."

Some of the more regressive of rock's storm-troopers aren't quite as keen to follow suit. Hunky Steve Harley told *The Daily Mail:* "There's room for a bit of healthy bondage and kinkiness in rock. My next album cover will feature half a dozen leather-clad amazons in suspender belts whipping each other with chains. But then I'm not with Warners."

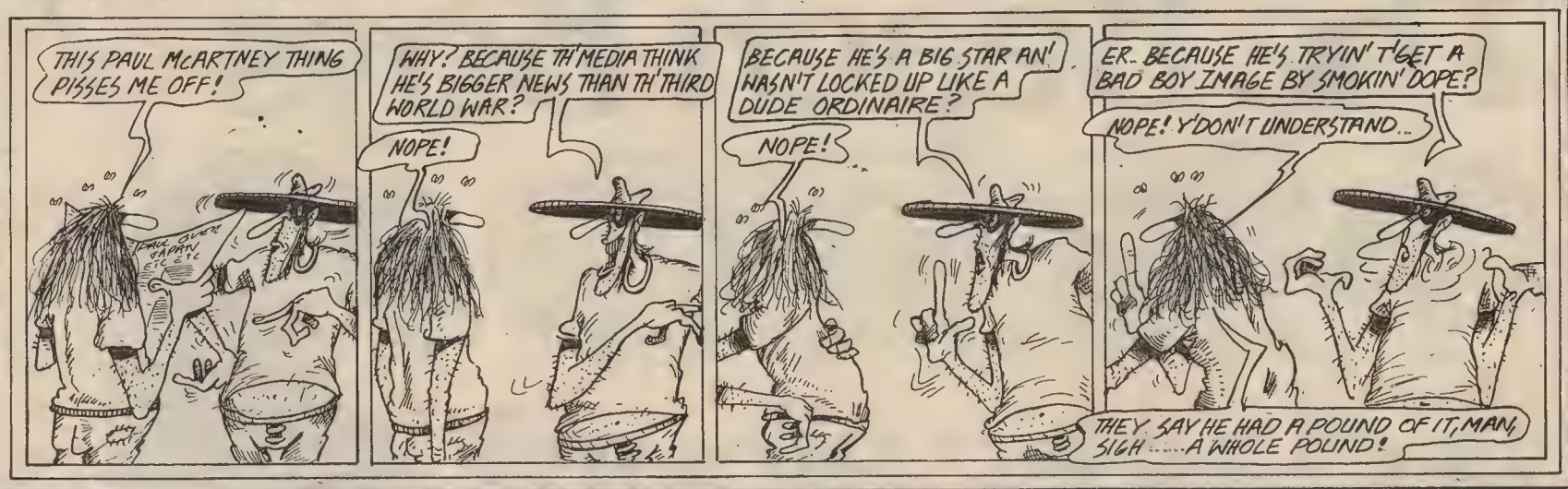
. . . and probably never will be, come to that.

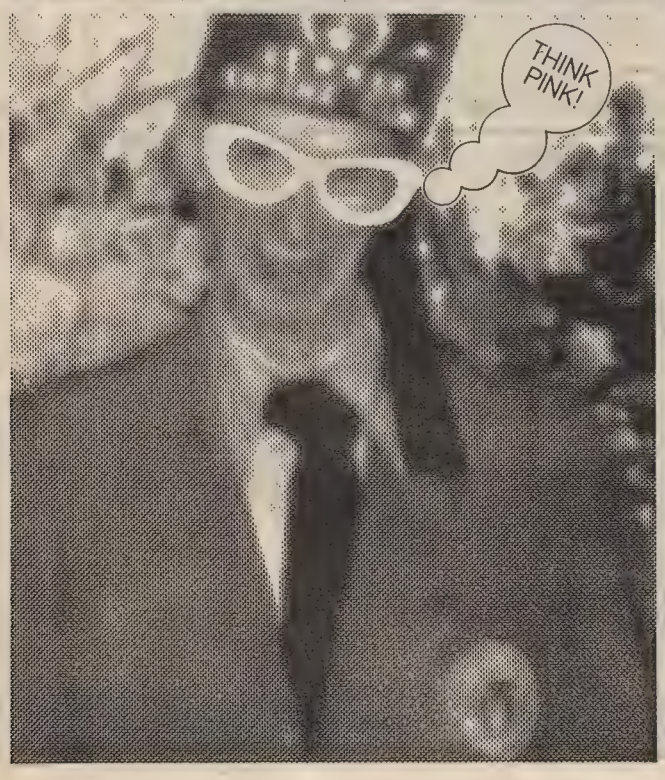
MARK ELLEN

THRILLS

Gosh, she can do it too! This thing is really catching on.

The Lone Groover — ***Benyon***


THIS PAUL McCARTNEY THING PISSES ME OFF!
WHY? BECAUSE TH'MEDIA THINK HE'S BIGGER NEWS THAN TH'THIRD WORLD WAR?
NOPE!
BECAUSE HE'S A BIG STAR AN' HASN'T LOCKED UP LIKE A DUDE ORDINAIRE?
NOPE!
ER.. BECAUSE HE'S TRYIN' T'GET A BAD BOY IMAGE BY SMOKIN' DOPE?
NOPE! Y'DON'T UNDERSTAND...
THEY SAY HE HAD A POUND OF IT, MAN, SIGH.....A WHOLE POUND!



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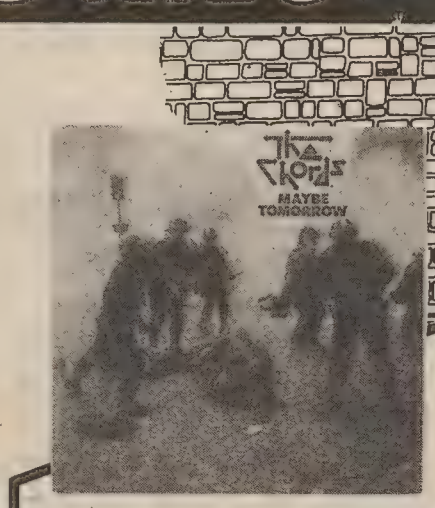
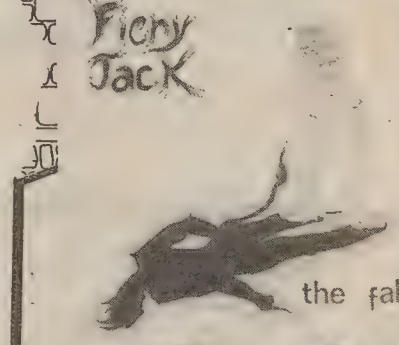
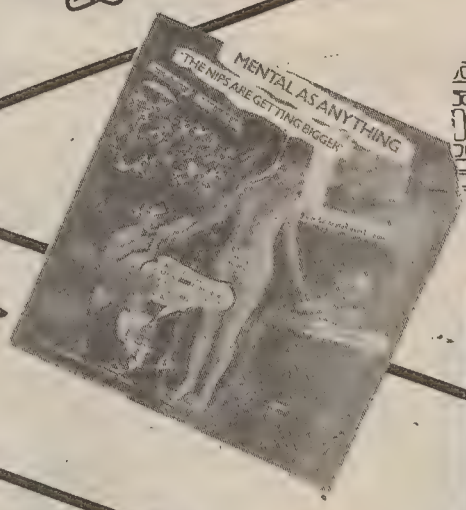
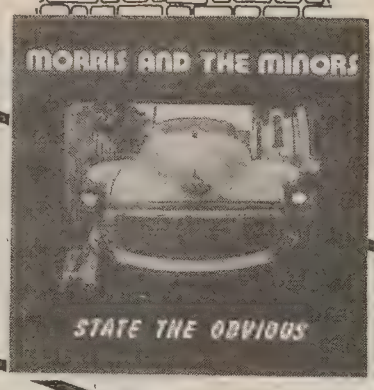
SINGLES

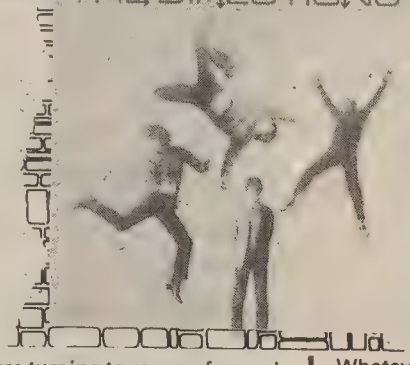
Reviewed by ADRIAN THRILLS











● SINGLE OF THE WEEK (MOD)

THE CHORDS: Maybe Tomorrow (Polydor). In a week of hectic activity on the singles front, the three youth cultures clash head-on as mod, rockabilly and ska battle it out for a place at the top of the pile. What a way to wake up to the '80s!

There is absolutely nothing to choose between the top three here in terms of performance, but The Chords just edge the necks of their Rickenbackers in front by dint of a slightly superior song. Front-man Billy H steps aside for three minutes to allow lead guitarist Chris Pope some elbow room for a bit of his own singing and songwriting. The result is 'Maybe Tomorrow', the band's best song live and now arguably the best single to surface from the mod 'thing'. The solid wall of trebly buzzsaw guitar lies closer to the hearts of Buzzcocks and Undertones than more obvious mentors such as The Who or Jam, although The Chords betray their '60s roots in the classic key change mid-way through the song.

If this, their second single, is indicative of what the Deptford band are capable of achieving on record, they might just free themselves from the constrictions of mod before the movement finally goes under.

● SINGLE OF THE WEEK (ROCKER)

WHIRLWIND: Heaven Knows (Chiswick). Meanwhile, over in the ted corner, Whirlwind's star is most definitely in the ascendancy. Fresh from a nationwide tour with Blondie, it wouldn't be surprising were they to join them in the chart with the hepcat sound of Acton Green — a slice of countrified rockabilly worthy of Dave Edmunds, highlighted by some sterling steel guitar work and a Hollyesque vocal from Nigel Dixon. The purists will probably turn up their noses at the current revival of the rockabilly revival with Whirlwind and Matchbox in the vanguard, but there's dancing in the streets of West London.

● SINGLE OF THE WEEK (RUDE BOY)

THE SELECTER: Three Minute Hero (2-Tone). Sooner or later 2-Tone are bound to release a single which by some quirk of fate fails to chart. I doubt very much, however, that this is going to be the one. The Selecter team up with black British reggae producer Errol Ross and a mystery saxophonist in a Noel Davies song about the rigours of the daily nine-to-five grind that clocks in at — dontcha just know it? — three minutes on the dot! Though it lacks the sheer vocal class of the better songs in the band's set and the immediacy of their last single, it chugs along relentlessly enough to convince me that 2-Tone are about to make it eight hits out of eight on the road to world domination.

THE FLYING LIZARDS: TV (Virgin). Not as easy to pigeonhole as any of the above and all the more successful for it. The Lizards, for once, forsake the cover version for a General / Strike / Solomon / Cunningham / Evans original, and there aren't that many of those around. But the record is still a pot-pourri of both old and new with the customary Oxford English voice muttering something about a white convertible car over the pulsating backbeat of an archaic 12-bar organ motif.

The 'new' comes in the shape of the zaniest dub effects this side of Lee Perry, most noticeably on the flip. At a time when white rock bands are turning to reggae for soul and substance almost as a matter of course, it is refreshing to see at least one or two with a genuine grasp of the principles and power of dub.

DAVE EDMUNDS: Singing The Blues (Swansong). Edmunds has lasted pretty well for someone who was almost universally dismissed as a one-hit wonder at the time of his first solo hit ten years ago. Not that I begrudge him his success. Anyone who can come up with singles as classy as 'Girl Talk' and 'Queen Of Hearts' deserves it. Alas, this week's best Dave Edmunds record has already been made — by Whirlwind. Which only goes to make this uninspired re-hash of a '50s hit Status Quo-fashion all the more disappointing.

THE FALL: Fiery Jack (Step Forward). The Fall go — rockabilly? Stranger things have happened, although I'd be hard pushed to recall one. Whatever, someone somewhere has been applying some drastic surgery to their musical, sensibilities with the result that Mark Smith's impenetrable lyrics are now intoned over an uncharacteristic bopping high school backdrop. Put it down to the Geoff Travis / Mayo Thompson production job, although the fact that the band's line-up seems to be in a continual state of flux could also have something to do with it.

HENRY BADOWSKI: My Face (A&M). A haunting, not to mention ironic, ode to narcissism courtesy of one of Mark Perry's former ATV henchmen. Badowski, who writes and produces as well as sings here, avoids the possible pitfalls of motorik drumming and electronic knob-twiddling by keeping things simple and melodic throughout. A worthy follow-up to 'Making Love With My Wife', one of the overlooked singles of last year. Watch this man.

THE PSYCHEDELIC FURS: Sister Europe (CBS). The absurdly over-rated and derivative Furs take time off from perfecting their Johnny Rotten poses in the mirror in the bathroom to deliver a dirge-like ditty copped from somewhere between Iggy Pop and 'Low' Bowie. This sort of stuff might have been fun in 1976, but who needs it now?

ORCHESTRAL MANOEUVRES IN THE DARK: Red Frame, White Light (Dindisc).
YELLOW MAGIC ORCHESTRA: Firecracker (A&M). The majors continue to muscle in on the electronic pop purveyors worldwide in the vain hope of unearthing the next Gary Numan, but to little avail. There's little to choose here between Merseyside's Manoeuvres and their trio of Japanese comrades. Neither innovate or even so much as irritate to any great extent. In fact, they both slip innocuously by without much happening at all. A disappointment, particularly when remembering the quality of Orchestral Manoeuvres' debut single 'Electricity'.

MENTAL AS ANYTHING: The Nips Are Getting Bigger (Virgin). Not an observation on the rising status of the R&B combo led by the legendary Shane O'Hooligan who are currently terrorising audiences on the London club circuit. 'The Nips Are Getting Bigger' refers to the measures of spirits consumed by the protagonist as a bout of heavy drinking wears on into the night, and the corresponding effect such consumption has on the braincells. Mental As Anything, incidentally, were one of the antipodean bands featured in the recent *NME* guide to Oz-rock.

MARTHA AND THE MUFFINS: Echo Beach (Dindisc).
THE FEELIES: Everybody's Got Something To Hide (Except Me And My Monkey) (Stiff). More colonials, this time of a Canuck and Yankee persuasion. The Muffins, however, sound uncannily like Liverpool powerpoppers The Yachts to these ears. This fact is due, no doubt, to that ever-fresh Farfisa organ sound that haunts this record from the start and remains, at the finish, the only thing worth recommending it for.

The Feelies have no such redeeming feature. After one disappointing single for Rough Trade, they move across West London to Stiff to cover a track off The Beatles' White Album. One would have thought that a Lennon/McCartney cover would be just the job for the clean-cut New Yorkers in the present nostalgic musical climate, particularly with Macca's credibility sky-high after that week behind bars. But there you go . . . wrong again.

POINTER SISTERS: Who Do You Love (Planet).
BONNIE POINTER: I Can't Help Myself (Motown). Though it was surely never planned this way, the release dates of singles by The Pointers and their former colleague Bonnie have clashed for about the third time running in the past 12 months. Comparisons, of course, are inevitable and this time it is sister Bonnie who comes out on top with a lively interpretation of the old Four Tops number.

The Pointers' version of Ian Hunter's 'Who Do You Love', meanwhile, is way off the mark. The flip, a sensitive cut of Graham Parker's 'Heat Treatment' ballad 'Turned Up Too Late', suits their bold and brassy style far better.

DON ARMANDO'S SECOND AVENUE RHUMBA BAND: I'm An Indian Too (Ze). Already selling well on import and picking up daytime radio play. The missing link between Silver Convention and Dr Buzzard's Savannah Band.

KRYPTON TUNES: Underhand EP (Secret).
GENERAL STRIKE: My Body (Canal). Head Flying Lizard David Cunningham makes his second appearance of the week by popping up behind the mixing console on both of these records. But neither of them possess the wit or the sure commercial touch of the Lizards' single.

The General Strike 45 is undoubtedly the more interesting of the two, despite being no more than two minutes of largely improvised rhythmic nonsense masquerading as pop music. General Strike, incidentally, are David Toop and Steve Beresford, two self-confessed (not to mention self-indulgent) thorns in the flesh of the free music scene in London over the past ten years.

THE FAST SET: Junction One (Axis). If The Fast Set have absolutely nothing to do with The Human League, I swear I'll eat my sequencer. They certainly make no bones about displaying all the synthesised trademarks of the League's mutant pop, right down to the manner in which their tongues are planted firmly in cheek. The flip is even an impudent cover of Bolan's 'Children Of The Revolution', similar in intent to the League's treatment of Gary Glitter's 'Rock And Roll Part Two'.

■ Continues over

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SINGLES

■ *From previous page*

MODERN EON: Pieces EP (Eon). The Mersey maelstrom that was so vital to '79 shows no sign of letting up in 1980. The city is producing good new bands as relentlessly as its football team wins matches. Modern Eon are the latest. As usual, The Doors and Talking Heads are the major influences at work, although it's the likes of the Bunnymen and Teardrop Explodes who have competition. This four-track EP on the band's own label is well worth hearing though Modern Eon, despite that awful name, are probably more worth seeing live.

ORIOR: Elevation (Crystal Groove).
BERLIN BLONDES: Science (EMI). If The Human League who, after all, were one of the first in this field, have exerted any influence on Orior, then it is only through their more esoteric outings. A two-piece garage-synth set-up based in north London, their EP comprises three dense electronic instrumentals.

At least they are doing it themselves, which is more than can be said of Glasgow quartet Berlin Blondes, who were snapped up by EMI on the strength of a gig in their home town supporting The Revillos. Unfortunately, their single showcases only the pratfalls of the synthi-pop genre; the assumption that electronics equals cold new industrial musick and nowt else. Their overblown android posturing we can do without.

BARDI BLAISE: Trans Siberian Express (Dindisc). Virgin's new Dindisc venture has been a complete waste of time as far as exciting new sounds are concerned, and this single does nothing to put right the rot, striving for a bittersweet sensual feel akin to Lori And The Chameleons' excellent 'Touch' on Zoo. It fails dismally.

THE DIRECTIONS: Three Bands Tonite (Tortch).
THE CIRCLES: Opening Up (Graduate).

SPRINGHEEL JACK: 1960's Girl (Woodbine St).
THE ODDS: Saturday Night (Double R). Apologies for almost writing mod off earlier in this column. These four records show the movement to be alive and flourishing at grass-roots level, if sagging a little in the higher echelons. My confusion stems just from mixed feelings towards the whole thing.

The Directions base their touchingly self-righteous ode 'Three Bands Tonite' on a spot of dressing room bickering: *"The Teenbeats and The Sta-Pres wanted to take their money and go/We were the only band prepared to go on with the show."*

As for The Circles, the sentiments are heartfelt, but the actual lyrics crass in the extreme: *"I can feel a new sensation/I can see a new generation opening up in front of my eyes."*

Somewhat more authentic sound-wise are Leamington's Springheel Jack, whose spry, semi-acoustic tale of woe is strongly evocative of The Small Faces with more than a nod, too, to Squeeze's 'Up The Junction'.

The Odds — "produced by Holland's Dozzier than Holland" — are probably the best of the bunch with a simple but effective tribute to the joys of the weekend, lifted by a neat sax break.

ART FAILURE: Scream Of Pain (Vogue). The fact that this record cops a lot off 'Virginia Plain' may or may not be particularly interesting. The fact that it owes more to the Spizz Energi version of the song is, as Bryan Ferry might sing, a sign of the times.

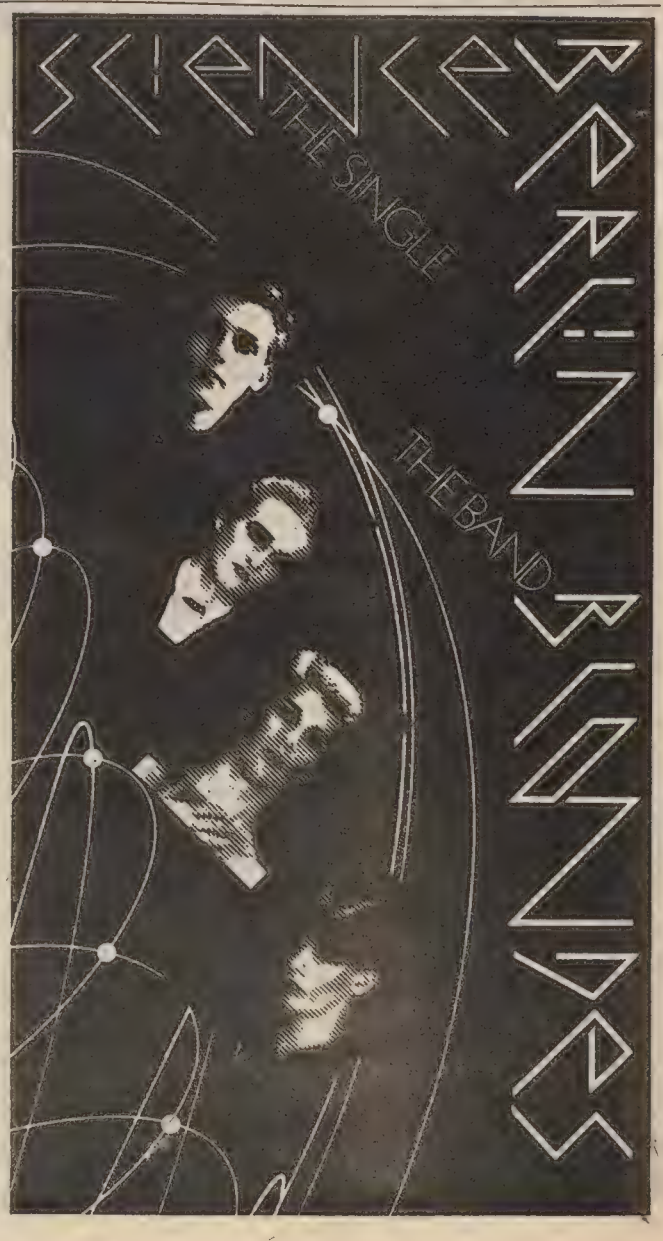
PRIVATE SECTOR: Just Wanna Stay Free (TJM). Gutsy Manchester rhythm and blues with all the bar-room belt of The Inmates. Private Sector claim not only to be Britain's youngest R&B combo but also the ultimate alternative to the beer-bellied bands of the genre. Surely there's a contradiction in terms somewhere — I thought that beer and bellies were the point of R&B. Production, incidentally, is by Buzzcock Steve Garvey.

MORRIS AND THE MINORS: State The Obvious EP (Round).

THE SUNSET BOYS: Wreck My Bed (Gimp). The dedication on the sleeve of The Sunset Boys' EP "to Half Japanese and the first Mekons single" says it all for both these records really. If you thought garagepunk thrashes were a thing of the past, try getting hold of either of these two minimalistic masterpieces.

It's all there; living room recordings, blank labels, kazoo solos, zeroxed sleeves and all that vitality! The Sunset Boys even pride themselves in having been turned down by such bastions of the independent disc scene as Pinnacle, Spartan, Faulty Products, Bullet, Recommended, Subway, Red Rhino, Bonaparte and Small Wonder. Some feat!

Available from 15, Endsleigh Close, Selsdon, Croydon, Surrey (Sunset Boys) and 164 Greenbay Road, Charlton, SE7 (Morris And The Minors). Unauthorised public performance actively encouraged.



Basement 5 1980. Blurring identities left to right, Leo, T, DM, JR. *Pic: Dennis Morris*

BASEMENT REGGAE COME FROM UNDERGROUND

The Return Of Basement 5 by Neil Spencer

POISED on the doorstep of this angry new decade, spare a passing thought for British Reggae; unpopular, unfashionable, unrealised, and largely unloved.

Push first from your consideration Lovers Rock, UK reggae which *does* command a starry-eyed following, regularly sells records and sometimes these days even snags the hard bitten heart of the playlist makers and a place in the charts.

Dwell instead on the dozen or two black British bands who play the rock / reggae circuit and hope one day to see their music achieve the mass acceptance and coverage regularly afforded rock, disco and current two-tonings of vintage Jamaican output. There can be scarcely a rock fan in the country — or at least a new wave fan — who hasn't by now witnessed one or other of these bands on a RAR bill or similar rock / reggae coupling, who hasn't sighed in boredom at *another* plodding, tuneless harangue or thrilled to the heights of live rockers, who hasn't read in alarm at their victimisation by the forces of law and disorder.

Ahh, but who buys their records, plays them on the radio, buys tickets when they top a bill without rock support, writes their name on the *NME* readers poll? Answer: not too many people. The homegrown equivalent to the commercial success of Bob Marley and the like has simply failed to materialise.

It is, however, early days yet.

Exasperation at the current state of affairs is one of the characteristics of the UK reggae scene; the undeniable feeling that the music deserves better. By and large, though, there is little dissatisfaction with the music itself from within the reggae camp.

Things aren't this way everywhere; over in Basement 5 for example: "British reggae bands . . . most of them are doing nothing, saying nothing, going nowhere. They're scared to move, scared what people would seh. They have no individual style — they have a drummer who sounds like Sly, a bass who sounds like Robbie, keyboards player like Touter . . . they don't even listen to music other than Jamaican music. To them, music other than reggae is rubbish, but music is music, why limit yourself?"

Ahh, Basement 5, an underground myth of '79, the band with the best T-shirt in any punky reggae dungeon, as likely as not sold in person by one of the group. Basement 5, who came blazing out of nowhere (i.e. South East London) to support Public Image at their inaugural British bash at the Rainbow last Christmas, subsequently causing something of a stir on the reggae circuit in the space of a few dynamite gigs before our old friends Musical and Personal Differences intervened to scramble their progress.

The foursome — the name derives from a basement where they practiced in early days — were at this point fronted by one Winston Fergus, a vocalist of some talent and no little experience and a stage performer in the classic soulful Jamaican mould. His departure left the group treading water frantically, and after a brief and unsuccessful experiment with videomaster and *bon viveur* Don Letts, an old time associate, they decided '79 was the year of the great leap sideways and dropped out of sight, T-shirts aside, to the forgotten province of Portugal.

In this unlikely port of exile, the trio gigged and relaxed extensively, consolidating their year's musical alliance and extending their ideas.

Pining at last for the glories of Forest Hill, the trio — Leo (bass), T (drums) and JR (guitar) — returned to London late last year and promptly persuaded photographer Dennis Morris to step the other side of a camera in the rockier role of vocalist and creative partner in the group. For Morris, it was a decisive step; photography aside, since he already had a full-time post with Island Records, in which capacity he had worked closely with several Island artists, notably Linton Johnson on his 'Forces Of Victory' campaign.

Dennis — and let's be upfront, I've known and liked the geezer for years and have always thought him an ace photographer, sheer quality aside who the hell else is going to get a shot of Big Youth and John Lydon Maccing up together? — had in any case tired of channelling his creative ideas into the service of others. Another bleedin' frustrated star.

THE arrival of DM into Basement 5 has given the group a new focal point and prism for their musical invention, a new voice in British black music. Certainly the group are shaping up to be like no other black British band. They aren't even 'a reggae band'. They play reggae, but they also play material that draws its inspiration from sources as diverse as rocksteady, Kraftwerk, punk, funk and beyond.

There's a slightly vexed impatience with the past. DM: "To me the only thing that happened in British reggae last year was LKJ, he showed 'em all up. We're gonna mek 'em look even worse. What punk was to rock, we could be to reggae, and smash down all them barriers in reggae music, though there's a lot more than that to our music."

I ask the group about their allegiance to Rastafari, since 12 months back they were playing typically devotional music. The original threesome all defend Rasta — "The locks aren't just for show y'know, they mean something" — and while DM is not himself Rasta he admits the movement was "the best thing that ever happened to me — it made me discover myself.

"I think a lot of people misinterpreted Bob (Marley); he opened the door for black music but they just copied him. You get guys singing about the ghetto and all of that and they've never been out of England, they just sing lyrics without any real emotion or understanding."

Leo: "As a Rasta I'm into going forward, to do something new, to play about how we live here and now."

None of the group see any contradiction between their religious beliefs and the fact they're not featured directly — ie literally — in the lyrics of the new Basement 5 set, much of which is written by Dennis. "When I decided to quit my job and join the group I sat down and wrote about a dozen songs in three days, the first time I ever did anything like that," Dennis tells me.

One doesn't have to look far to see that the primary influences on Dennis' new found compositional and vocal ability don't end with his obvious and long standing passion for reggae music. He's also been fascinated by new wave rock since its emergence and has been closely associated with the Public Image / Slits West London mafiosi, and something of their style has evidently rubbed off. There are echoes of Lydon alongside echoes of LKJ; the rock / reggae influence working the other way round, black musicians picking up on what white musicians have been up to in recent years.

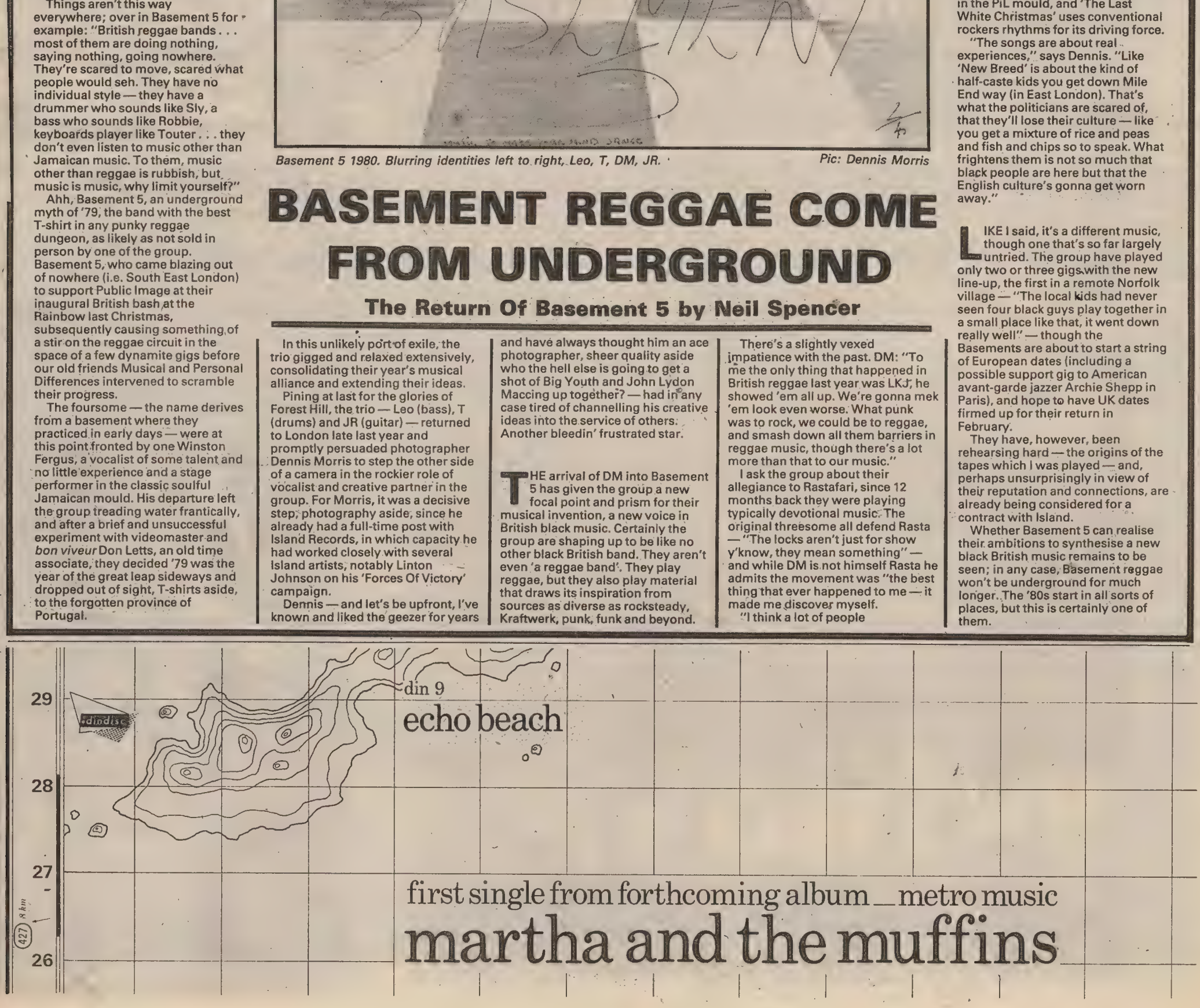
It all makes for a different music from another basement, a title like 'New Breed' kicking off with a riff that wouldn't be out of place on an early Syd Barratt composition before settling into a disturbing synthesis of new wave and funk. 'Illegal Birth' — a song about bastards — is straight ska with complex vocal crossovers on the chorus, while 'Omega Man' — an Armageddon warning based on Charlton Heston's end-of-the-world SF movie — is a slow haunting chant in the PiL mould, and 'The Last White Christmas' uses conventional rockers rhythms for its driving force.

"The songs are about real experiences," says Dennis. "Like 'New Breed' is about the kind of half-caste kids you get down Mile End way (in East London). That's what the politicians are scared of, that they'll lose their culture — like you get a mixture of rice and peas and fish and chips so to speak. What frightens them is not so much that black people are here but that the English culture's gonna get worn away."

LIKE I said, it's a different music, though one that's so far largely untried. The group have played only two or three gigs with the new line-up, the first in a remote Norfolk village — "The local kids had never seen four black guys play together in a small place like that, it went down really well" — though the Basements are about to start a string of European dates (including a possible support gig to American avant-garde jazzer Archie Shepp in Paris), and hope to have UK dates firmed up for their return in February.

They have, however, been rehearsing hard — the origins of the tapes which I was played — and, perhaps unsurprisingly in view of their reputation and connections, are already being considered for a contract with Island.

Whether Basement 5 can realise their ambitions to synthesise a new black British music remains to be seen; in any case, Basement reggae won't be underground for much longer. The '80s start in all sorts of places, but this is certainly one of them.



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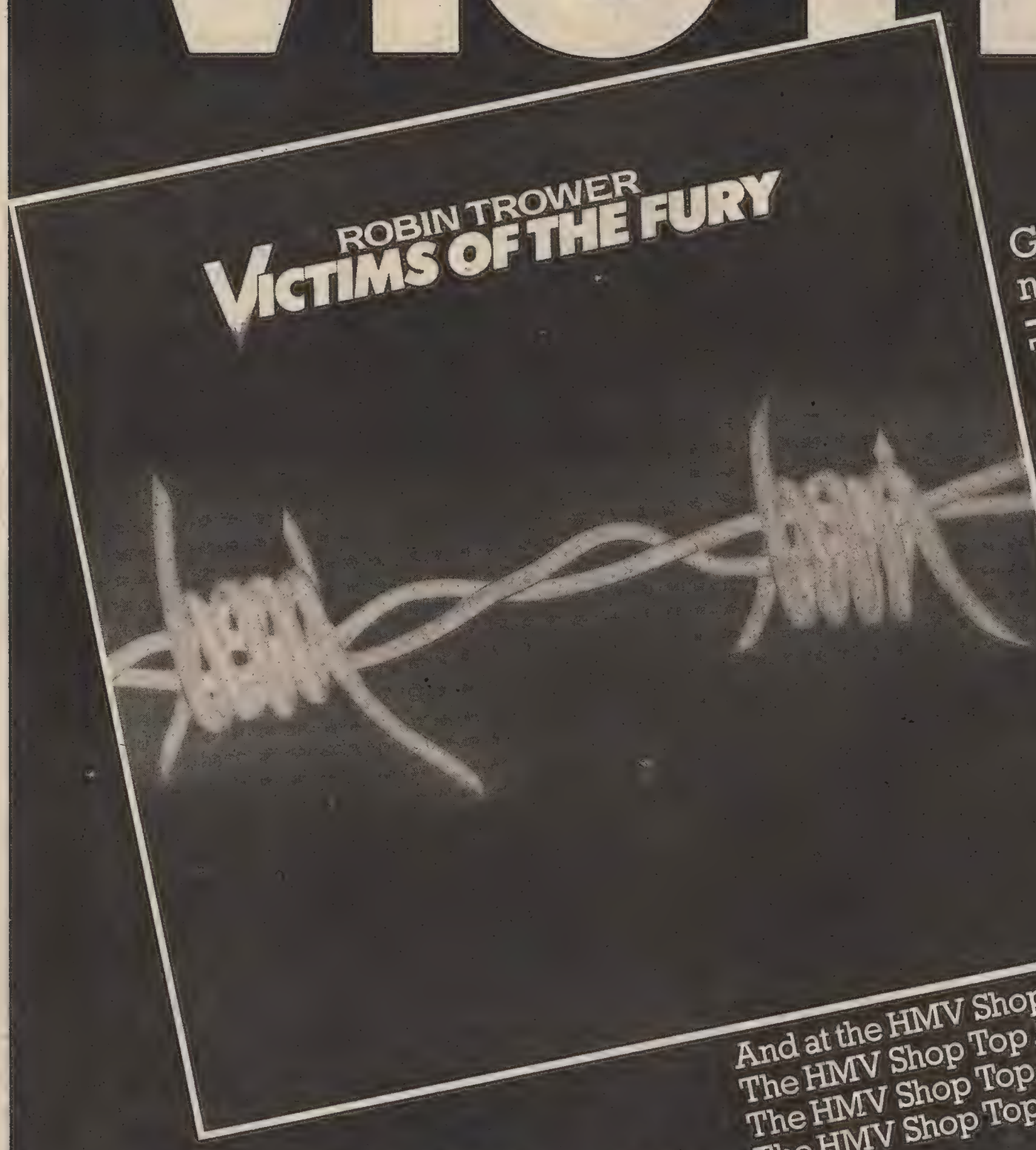

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WATTSTAX

Wattstax
(Mel Stuart 1973)
Richard Pryor, Isaac Hayes, The Staple Singers, Luther Ingram, Johnnie Taylor, The Emotions, Rufus Thomas, Carla Thomas, Albert King, The Reverend Jesse Jackson, Kim Weston, The Dramatics, Jimmy Jones, The Rance Allen Group, William Bell, Eric Mercury, The Bar Kays, Little Milton, Mel And Tim, Louise McCord, Debra Manning, Lee Sain, Freddy Robinson, Ernie Hines, Eddie Floyd, The Newcomers, Little Sonny, Frederick Knight and The Temprees appear in punchy documentary centred around L.A.'s Watts community.
s/t — Stax

What a Crazy World
(Michael Carreras 1963)
A pithy vehicle for Joe Brown, penned by Carreras and Alan Klein. Marty Wilde and Freddie And The Dreamers also appear.

What A Whopper
(Gilbert Gunn 1961)
Idiotic Loch Ness monster story with a misguided Adam Faith in a leading role.

What's Happening
(Albert and David Maysles 1967)
A 35 minute documentary recording The Beatles' first visit to the U.S. in February, 1966, replete with dumb interviews and facetious answers.

What's Up Tiger Lily
(Senkichi Taniguohi, Woody Allen 1966)
Woody Allen reworks Taniguohi's *Kizino Kizi*, a Japanese James Bond imitation, converting it into an extremely funny movie. The Lovin' Spoonful provide musical interludes.
s/t — Kama Sutra (US)

When The Boys Meet The Girls
(Alvin Ganzer 1965)
A remake of the Judy Garland-Mickey Rooney starrer *Girl Crazy* featuring Connie Francis, Sam The Sham and The Pharaohs, plus Herman's Hermits.
s/t—MGM

White Rock
(Tony Maylam 1976)
The winter Olympics of '76. A documentary with soundtrack music by Rick Wakeman. Chilling.
s/t — A&M

Who Is Harry Kellerman And Why Is He Saying Those Terrible Things About Me?
(Ulu Grosbard 1971)
Music by Shel Silverstein. A rock composer discovers that he is being destroyed by someone who proves to be his alter ego.
s/t — CBS (US)

Wild Angels, The
(Roger Corman 1968)
Pre *Easy Rider* stuff from Peter Fonda. A much-banned movie that follows the grey and greasy life of a Nazi-like motorcycle gang. Music by Davie Allen And The Arrows, The Visitors, Hands Of Time, Mike Curb.
s/t — Tower (US)

Wild Guitar
(Ray Dennis Steckler 1962)
A guitarist-cum-biker heads for Hollywood to become a rock star but gets ripped off by a record company executive. Score by Alan O'Day.

Wild In The Country
(Philip Dunne 1961)
Extremely tedious tale of a rural boy and his love life. Based on the novel *The Lost Country* by J. R. Salamanca.

Wild In The Streets
(Barry Shear 1968)
A rock superstar runs for President and institutes compulsory retirement at 30. Good satire with lots of Mann-Weill songs performed by 13th Power, Second Time and others.
s/t — Capitol (UK)/Sidewalk (US)

Wild One, The
(Laslo Benedek 1954)
No rock music, though in spirit this was perhaps the first rock movie. An oft-banned, compulsive melodrama about hoodlum bikers in a small town, it sparked off the flow of bike-pics that included Corman's *The Wild Angels*.
s/t — Brunswick (UK)/Decca (US)

Wild On The Beach
(Maury Dexter 1965)
A student inherits a beach house and plans to turn it into a girls' boarding house. Teen fun with Frankie Randall, Jackie And Gayle, The Astronauts, Sonny And Cher, Cindy Malone, Sandy Nelson, etc.
s/t — RCA (US)

The Wiz
(Sidney Lumet 1978)
Music by Charlie Smalls and Quincy Jones. Diana Ross, Michael Jackson and Thelma Carpenter are among those who perform the songs from William Brown and Charlie Small's black music adaptation of *The Wizard Of Oz*. Nik Ashford, Valerie Simpson and Quincy Jones penned some additional material for the movie.
s/t Album — MCA

Wonderful Life
(Sidney J Furie 1964)
Competent Cliff Richard and The Shadows musical involving a trip on on ocean liner, some North African scenery and a 'Tribute To Hollywood' sequence.

Wonderwall
(Joe Massot 1968)
Self-indulgent rubbish for freak-out addicts. George Harrison provided the score.
s/t — Apple

Woodstock
(Michael Wadleigh 1970)
The Woodstock Music and Art Festival, held at Bethnal, New York, in August, 1969, interestingly captured for posterity in an Academy Award winning documentary. Those seen performing includes Crosby, Stills, Nash And Young, Canned Heat, Richie Havens, Joan Baez, The Who, Sha Na Na, Country Joe And The Fish, Joe Cocker, Arlo Guthrie, Ten Years After, John Sebastian, Santana, Sly And The Family Stone, and Jim Hendrix, while Janis Joplin and Jerry Garcia are also glimpsed.
s/t — Atlantic (UK)/Cotillion (US)

Yellow Submarine
(George Duning 1968)
A delightful and well conceived full-length cartoon in which The Beatles free Pepperland of the Blue Meanies. George Martin wrote the incidental music, while John, Paul, George and Ringo provided the songs.
s/t — Apple

Yessongs
(Peter Neal 1973)
Wakeman, Anderson, Howe, Squire and White go through their paces in this 75 minute documentary filmed at a London Rainbow concert in 1972. The titles and artwork are by Roger Dean.

Yesterday's Hero
(Neil Leifer 1979)
Lame *Roy Of The Rovers*-type soccer story, with Adam Faith and Paul Nicholas in acting roles. A number of equally lame songs were supplied by the songwriting team of Bugatti and Musker and the only wonder is how Warwick managed to produce a disco album from the whole affair.
s/t — Warwick (UK)

You Are What You Eat
(Barry Feinstein 1968)
Love-ins, body painting, surfing, hippies — all play a part in the great American youth revolution as visualised by Barry Feinstein and co-producer Peter Yarrow. The music comes courtesy of Tiny Tim, Peter Yarrow, Paul Butterfield, Barry McGuire, Harpers Bizarre, Electric Flag, John Simon, David Crosby, etc.
s/t — CBS

Young Ones, The (Wonderful To Be Young)
(Sidney J Furie 1961)
A better-class British musical, starring Cliff Richard and The Shadows, even though the plot — a pop-singing son of a millionaire helps a youth club by putting on a teenage musical in a dilapidated theatre — is extremely thin.
s/t — Columbia

You're A Big Boy Now
(Francis Ford Coppola 1967)
Coppola's directorial debut was an inventive comedy regarding a youth's initial brushes with the opposite sex. John Sebastian wrote the songs and score, all performed by The Lovin' Spoonful.
s/t — Kama Sutra (US)

Zabriskie Point
(Michelangelo Antonioni 1970)
Fantasy In Death Valley. A sepctacular marriage of music and film that successfully exposed American materialism, even though its hippy heroes now seem equally vacuous. Those heard include Kaleidoscope, The Youngbloods, Pink Floyd, John Fahey and The Grateful Dead.
s/t — MGM

Zachariah
(George Englund 1971)
Offbeat rock Western, with Country Joe And The Fish, Doug Kershaw, The James Gang, White Lightning, The New York Rock Ensemble and Elvin Jones.
s/t — Dunhill/Probe

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A SILVER SCREEN PRODUCTION

DIRECTED BY FRED DELLAR

Script Editor Monty Smith

Abba — The Movie
(Lasse Hallstrom 1977)
Virtually a documentary based on Abba's trip to Australia, with a dodgy sub-plot attached.

Across 110th Street
(Barry Shear 1972)
Harlem versus the Mafia. Superior bloodbath stuff, with a score by J J Johnson and soundtrack songs from Bobby Womack.
s/t — UA (US)

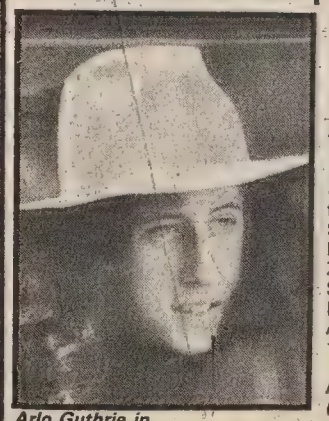
Alfie Darling
(Ken Hughes 1975)
Sequel to *Alfie* starring Alan Price. Price also wrote the score.

Alice Doesn't Live Here Anymore
(Martin Scorsese 1974)
Ellen Burstyn in her Oscar winning performance as a widow who sets out in search of a new life and a singing career. Kris Kristofferson co-stars, while Mott The Hoople, Elton John and T Rex provide soundtrack songs.

Alice's Restaurant
(Arthur Penn 1969)
A film based on the true-life events documented in Arlo Guthrie's song 'The Alice's Restaurant Massacree'. Guthrie stars, while the soundtrack contains contributions by Joni Mitchell and Woody Guthrie.
s/t — UA

All My Loving
(Tony Palmer 1968)
Technically brilliant, glibly pretentious documentary that welded pop music and world events into one.

All This And World War II
(Susan Winslow 1976)
Old newsreels and clips from feature films form a potted history of World War II, while a background of Beatle music is provided by Elton John, The Bee Gees, David Essex, The Brothers Johnson, Helen Reddy, Tina Turner, Henry Gross, Leo Sayer, Bryan Ferry, Rod Stewart, Jeff Lynne, Frankie Valli, Peter Gabriel, The Four Seasons, Lou Reizner, Ambrosia etc. — everybody but the boys themselves.
s/t — 20th Century.


Arlo Guthrie in Alice's Restaurant

Almost Summer
(Martin Davidson 1978)
High school and rock'n'roll, with everybody pairing off in sickening fashion. Charles Lloyd and Ron Altbach wrote the score, much of which is performed by Mike Love and Celebration. High Inergy and Fresh are also heard.
s/t — MCA

American Graffiti
(George Lucas 1973)
Nostalgic comedy, set in northern California in the fall of '62, that recaptures much of the feel and spirit of the era. Produced by Francis Ford Coppola, the movie's well-handled diet of Saturday night cruisin' and juke-box music proved successful from both a critical and financial point of view, leading to a flood of imitators. Flash Cadillac And The Continental Kids plus DJ Wolfman Jack appear, while the soundtrack contains oldies by The Heartbeats, The Regents, Buster Brown, The Cleftones, The Flamingos, Buddy Knox, Joey Dee, The Tempos, Frankie Lymon, Lee Dorsey, Big Bopper, The Platters, The Diamonds, Chuck Berry, The Monotones, The Spaniels, Fats Domino, The Fleetwoods, The Clovers, Johnny Burnette, Buddy Holly, Bill Haley, Beach Boys, The Crests, The Silhouettes, The Five Satins, Sonny Till and the Orioles, Bobby Freeman, Booker T And The MGs, Del Shannon, The Skyliners, The Del-Vikings, The Crows and Mark Dinning.
s/t — MCA

American Hot Wax
(Floyd Mutrux 1977)
The Alan Freed story, featuring Jerry Lee Lewis, Clark Otis, Chuck Berry, The Chesterfields, The Delights, Bob Ezrin, Nils Lofgren and others. Kenny Vance was responsible for the soundtrack, which also includes record tracks by The Elegants, The Cadillacs, The Zodiacs, Bill Doggett, The Coasters, Tommy Edwards, Bobby Freeman, Eddie Cochran, Johnny Otis, Richie Valens, The Turbans, Sammy Turner, The Heartbeats, Jackie Wilson, The Spaniels, etc.
s/t — A&M

Americathon
(Neil Israel 1979)
Comedy that features Meatloaf and Elvis Costello, while The Beach Boys, Eddie Money and Nick Lowe supply soundtrack songs.
s/t — CBS

Amougies Music Power
(Jerome Laperousaz and Jean Noel Roy 1969)
French production featuring the music of The Pretty Things, Soft Machine, The Art Ensemble of Chicago, Frank Zappa, East Of Eden, The Nick, Soft Machine and Captain Beefheart. Shot at the Amougies Festival of October 1969.

Apocalypse Now
(Francis Coppola 1979)
Awe-inspiring slaughter-in-Vietnam saga truly described by Coppola as "a film experience that would give its audience a sense of the horror, the madness, the sensuousness and the moral dilemma of the Vietnam War". Made in two versions, one having a title sequence that contains extra action, the movie features a soundtrack pieced together by Patrick Gleason, Richard Beggs, Don Preston, Shirley Walker, Bernie Krause, Randy Hansen, Airto Moreira, Michael Hinton, Jordan Amarantha, Greg Errico, Zakir Hussain, Mickey Hart, Phil Lesh, Bill Kreutzmann and Jim Loveless, while recordings by The Doors, The Rolling Stones and Flash Cadillac are also heard.
s/t — Warner Bros.

Apotheosis
(Yoko Ono, John Lennon 1971)
Yawn-provoking 18 minutes during which a balloon soundlessly ascends into the clouds.

April Love
(Henry Levin 1957)
Blue jeans and romance on a Kentucky Farm, with Pat Boone keeping the storyline free from germs.
s/t London (UK)/Dot (US)

Baby Snakes
(Frank Zappa 1979)
Movie which Zappa describes as "Two hours and 43 minutes of people doing things that are unusual." Animated scenes are slotted alongside self-indulgent studio clips in a film which was financed, produced and directed by Zappa who also, naturally enough, provided its musical content.

Ballad In Blue (Blues For Lovers)
(Paul Henreid 1964)
A vehicle for Ray Charles — but one that doesn't move.

Banjoman
(Richard G Abramson, Michael C Varhol 1977)
A tribute to banjoist Earl Scruggs, with concert clips and interviews involving Joan Baez, The Byrds, The Nitty Gritty Dirt Band, Doc and Merel Watson, Ramblin' Jack Elliott, The Earl Scruggs Revue, David Bromberg, and Tracy Nelson And Mother Earth.
s/t — Sire

Beach Ball
(Leonard Weintrib 1964)
The Supremes, The Four Seasons, The Righteous Brothers, The Hondells, The Walker Brothers, Jerry Lee Lewis and The Nashville Teens. There's also a vague plot involving the usual ration of surfing and girls in bikinis.

Beach Blanket Bingo
(William Asher 1965)
More sand in your eyes as Frankie Avalon, Annette Funicello and The Hondells sing.

Beach Party
(William Asher 1963)
The first in a long line of ludicrous song and surf sagas. With Frankie Avalon, Annette Funicello, Dick Dale and The Del-Tones.

Beat Girl (Wild For Kicks)
(Edmond T. Greville 1960)
A rebellious teenage girl brings chaos to the lives of everyone she encounters. A quickie which attempted to launch Adam Faith as a British answer to Elvis Presley. John Barry provided the score.

Because They're Young
(Paul Wendkos 1960)
DJ Dick Clark as a high school teacher attempting to help wayward students. Features James Darren, Duane Eddy and Bobby Rydell.

Be My Guest
(Lance Comfort 1965)
British comedy starring a youthful David Hemmings. Jerry Lee Lewis, The Nashville Teens, The Zephyrs, Kenny and The Wranglers and Niteshades were among those roped in to provide music between the jokes.

Between The Lines
(Joan Micklin Silver 1977)
The problems at a Boston underground newspaper which is about to be taken over. Southside Johnny And The Asbury Dukes provide the score, while Eric Mercury and Graham Parker can also be heard on the soundtrack.

Beyond The Valley Of The Dolls
(Russ Meyer 1970)
Strawberry Alarm Clock are to be viewed in this high camp epic. The Sandpipers are also somewhere to be heard.
s/t — Stateside (UK)

Big Banana Feet
(Murray Grigor, Patrick Higson 1976)
Documentary about Billy Connolly.

Big Beat, The
(Will Cowans 1957)
Fats Domino, The Diamonds and The Del-Vikings are among those who parade their talents. Amid all the musical acts there's a thin plot about the record business.

Big Fix, The
(Jeremy Paul Kagan 1978)
An affable '60s consciousness comedy that turns into a routine thriller. A Bill Conti score is aided by soundtrack songs from Frankie Lymon, Leon Redbone and Heatwave.

Big Time
(Andrew Georgias 1977)
Black circuit movie masterminded by Smokey Robinson who not only wrote, performed and arranged much of the music but also acted as executive producer.
s/t — Tamla Motown (UK)

issuing from assorted trannies, jukeboxes and discos.
s/t—Arista

Three For All
(Martin Campbell 1974)
A pop band and their girl friends have fun in Spain. Flimsy excuse for DJM Records to market a film plus a TV advertised soundtrack album. Among those musically involved are Graham Bonnet, Paul Nicholas, Christopher Neil, Showaddywaddy, The Troggs, Kaplan Kaye, Willy Zango, Stephen Stapley, Granny and other DJM signings.
s/t—DJM (UK)

Tickle Me
(Norman Taurog 1965)
Typical Elvis Presley movie - in - search - of - a - plot. This one's set on an all-girl dude ranch.

Tilt
(Rudy Durand 1978)
A rock singer teams up with a 14 year-old female pinball wizard. Randy Bishop and Marty Gwinn plus The Bill Wray Band are heard on the soundtrack, while Lee Holdridge did the score.

Tommy
(Ken Russell 1975)
Extravagant version of Pete Townshend's rock opera, replete with many good musical performances. The cast includes Elton John, Eric Clapton, Keith Moon, Jack Nicholson, Paul Nicholas, Tina Turner, John Entwistle, Pete Townshend and Arthur Brown.
s/t—Polydor

Tommy Steele Story, The (Rock Around The World)
(Gerard Bryant 1957)
From coffee-bar cowboy to family favourite. The Steele saga told in humdrum style. Guests include the Chas McDevitt Skiffle Group.

Tonight Let's All Make Love In London
(Peter Whitehead 1967)
Motley collage of switched-on life in London that includes an interview with Mick Jagger and looks at dolly girls, pop art, protest, rock music, etc. Seen are The Rolling Stones, Pink Floyd, Twice As Much, Vashti, Eric Burden And The Animals, while Chris Farlowe and The Small Faces also contribute soundwise.
s/t—Instant (UK).

Toomorrow
(Val Guest 1970)
So-called cosmic music trip masterminded by Don Kirshner to launch a new supergroup. But only one member — Olivia Newton-John — ever made it.
s/t—RCA

To Russia With Elton
(Dick Clement and Ian La Frenais 1979)
Elton John performs in Moscow and Leningrad in Spring, 1979. Spirited documentary narrated by Dudley Moore.

To Sir With Love
(James Clavell 1967)
A black teacher attempts to win the respect of his pupils at a London East End school in a soft-centred precursor to *Please Sir*. Lulu is one of the pupils and also sings the title song.
s/t—Fontana (US)

Touchables, The
(Robert Freeman 1968)
Four girls kidnap a pop singer who becomes involved in their erotic games. Disposable fancy fare that includes music penned by Stevie Winwood and Jim Capaldi and performed by Nirvana.

Trip, The
(Roger Corman 1967)
An LSD-inspired hallucinatory trip seen through the eyes and mind of a director of TV commercials. Jack Nicholson wrote the script but it's Peter Gardiner's psychedelic effects that won most of the plaudits. Music by Electric Flag.
s/t—Sidewalk (US)

Trouble Man
(Ivan Dixon 1972)
All action, body-a-minute stuff as a black troubleshooter blasts his way through a mass of gang-warfare. Excellent score by Marvin Gaye.
s/t—Motown

Trouble With Girls, The
(Peter Tewkesbury 1969)
Above average Elvis Presley vehicle, set in the 1920s.

Truck Turner
(Jonathan Kaplan 1974)
Isaac Hayes, naked to the waist, blasts hell out of all who stand in his way. He also wrote and performed the music, presumably fully-clothed.

Tunde's Film
(Maggie Pinhorn, Tunde Ikoli 1973)
Everyday life in London's East End. High rise flats, teenage boredom and eventually crime. Pam Nestor, Joan Armatrading and Pete Zorn are among those who provide the musical background.

Twenty Nine
(Brian Cummins 1968)
Tawdry Swingin' London travelogue, with music by Tuesday's Children.

Twist All Night (Young And The Cool, The)
(William J. Hole 1961)
Yet another slim-line plot held together by a succession of 'Twist' numbers played by Louis Prima with Sam Butera And The Witnesses plus others.

Twist Around The Clock
(Oscar Rudolph 1961)
As the title suggests, it's the plot (or rather lack of plot) of *Rock Around The Clock* once more revived to tie in with the 'Twist' dance craze. Chubby Checker stars and The Marcels, Clay Cole and Dion all have guest spots, singing such songs as 'Merry Twist-mas' and 'Twistin' USA'.

Two A Penny
(James F. Collier 1967)
Religious propaganda faintly disguised as a feature film. Cliff Richard stars and Mike Leander supplies the score.
s/t—Light (US)

Two Lane Blacktop
(Monte Hellman 1971)
Two cars engage in a vague, aimless, race through the American southwest. James Taylor and Dennis Wilson are among the stars.

200 Motels
(Frank Zappa, Tony Palmer 1971)
The Mothers Of Invention plus Ringo Starr and Keith Moon appear in a directionless shambles based around the band's stay at a motel in Centreville, USA. Ugly use of video and some corny animation.
s/t—UA

Debbie Harry in Union City

U.K. Swings Again
(Frank Gilpin 1964)
Follow-up to *Swinging U.K.* in which various DJs introduce Brian Poole And The Tremeloes, Swingin' Blue Jeans, The Animals, The Tornadoes, The Hollies, The Applejacks and Lulu And Her Luvvers.

Union City
(Mark Reichert 1980)
Blondie's Debbie Harry makes her acting debut (as a dowdy housewife in the '50s) in "an art film" — her description — by painter Mark Reichert. Chris Stein wrote the score, mostly piano and violin-based jazz.

Up In Smoke
(Lou Adler 1978)
Typically unfunny, over-the-top fare from satirists Cheech And Chong. The score was penned by Danny Kortchmar and Waddy Wachtel, with other musical contributions from Herb Alpert, Bobby Day, Leiber and Stoller, Steve Katz, Gene Page, Art Laboe and War. Rodney Bingenheimer appears as do The Dills, Berlin Brats and The Whores.
s/t — Warner Bros (US)

Up In The Cellar
(Theodore J. Flicker 1970)
A sharp, bizarre satire on campus militancy with an extremely witty script by director Flicker. Ironic use of a Dory Previn song — 'Didn't It Turn Out Nice' — sung by Hamilton Camp.
s/t — American International (US)

Up The Junction
(Peter Collinson 1967)
Glossy re-working of Nell Dunn's semi-documentary TV play about working class life in the Clapham area of London. The Delecardos group appear in one scene but the main score — a very good one — is provided by Manfred Mann.
s/t — Fontana (UK)/Mercury (US)

Valley, The
(Barbet Schroeder 1972)
Pictorially beautiful movie involving some chic hippies who go native in New Guinea. Music by Pink Floyd.
s/t — Harvest

Vanishing Point
(Richard C Sarafian 1971)
A car delivery man races from Colorado to California, outwitting police traps and becoming a folk-hero, thanks to the broadcasts of black DJ Super Soul. Background songs by Segarini And Bishop, Jerry Reed, Bonnie And Delaney, Big Mama Thornton, Kim And Dave, Eve, Bobby Doyle, Mountain, The Doug Dillard Expedition, plus a score by Jimmy Bowen.
s/t — Amos (US)/London (UK)

Velvet Underground And Nico
(Andy Warhol 1966)
A 70 minute documentary involving Warhol's favourite rock acts. Footage of the NYC police breaking up a Velvet's performance is said to be included.

Viva Las Vegas (Love In Las Vegas)
(George Sidney 1964)
Passable Presley fare, with Elvis portraying a hot-rod driver who has fun with both the slot machines and Ann-Margret.

Voices
(Richard Mordaunt 1968)
Jean Luc Godard, his work and views. A 55 minute documentary that includes interviews and shots of Godard at work on *One Plus One*. Includes shots of The Rolling Stones plus a cut sequence from *One Plus One*.

Warriors, The
(Walter Hill 1979)
A Coney Island street gang run for home base, fighting off their rivals en route. Ruthless teenage exploitation of the financially successful kind with a soundtrack provided by MD Barry De Vorzon and such sessioneers as Joe Walsh, Genya Ravan, Desmond Rouse And Child, Mandrill, Ian Underwood, Elliott Randall, Mike Porcaro, Russ Kunkel, Joe Vitale, Randy and Mike Brecker, Venetta Fields, Clydie King, etc.
s/t — A&M

Walter Hill's The Warriors

Slits Pictures
(Mick Calvert and Don Letts 1979)
The Slits perform songs from their first album, ravaging a supermarket and a bureau de change along the way. Fairly harrowing.

Smashing Time
(Desmond Davis 1967)
Swinging London in the '60s. Mods and slapstick, plus a script by George Melly and songs by Skip Bifferty.
s/t — ABC (US)

Some People
(Clive Donner 1962)
Music by a British band known as The Eagles bedecks this story about a trio of rock'n'roll-loving teenagers who attempt to curb their wild ways — with varying results.

Song Remains The Same, The
(Peter Clifton, Joe Massot 1976)
Led Zep on tour 1973, plus a number of fantasy sequences, none of which make this self-indulgent exercise any less gruelling.

Son Of Dracula
(Freddie Francis 1974)
A Ringo Starr produced rock-horror movie of little portent. Harry Nilsson gets his teeth into the leading role and provides a number of bloodless songs.
s/t — Rapple

Soul To Soul
(Dennis Sanders 1971)
A black music concert in Ghana, given to celebrate that country's 14th anniversary of independence. Among the many acts seen and heard are Wilson Pickett, Ike And Tina Turner, Santana with Willie Bobo, Roberta Flack, The Staple Singers and Voices of East Harlem.
s/t — Stax

Sounder
(Martin Ritt 1972)
Affecting screen adaptation of William H. Armstrong's novel about black sharecroppers during the Depression. Music score and an appearance by Taj Mahal, plus a soundtrack song by Lightnin' Hopkins.

Sounds Of The Seventies
(Richard W. Jackman 1971)
Taj Mahal, Johnny Winter, Edgar Winter, It's A Beautiful Day and Santana filmed in concert at London's Albert Hall to tie in with an early '70s CBS promotion campaign.

Speedway
(Norman Taurog 1968)
Elvis Presley as a stock car racer with a heart of gold. Leaden.
s/t — RCA

Spinout (California Holiday)
(Norman Taurog 1966)
A bachelor band-leader and sports car racer fights off a trio of would-be brides. A routine Elvis Presley pot-boiler.
s/t — RCA

Stardust
(Michael Apted 1975)
Astringent follow-up to *That'll Be The Day*, starring David Essex as a rocker who's initially on the up-and-up but later tumbles down the other side of the hill. Dave Edmunds, Keith Moon, Paul Nicholas and Adam Faith also get their share of the script while Edmunds' Stray Cats share the musical honours with soundtrack oldies by Neil Sedaka, The Drifters, Del Shannon, The Zombies, Bobby Darin, Billy J Kramer, The Beach Boys, The Supremes, The Chiffons, Tommy Roe, The Fortunes, Martha Reeves, Gerry And The Pacemakers, Stevie Wonder, Cat Stevens, Barbara Lewis, Jimmy Ruffin, The Box Tops, Mamas And The Papas, Lovin' Spoonful, Manfred Mann, The Animals, Hollies, Procul Harum, The Who, The Bee Gees, The Righteous Brothers, Barry McGuire, Jefferson Airplane, Jimi Hendrix, Derek And The Dominoes and Joe Cocker.
s/t — Ronco (UK and US versions of the disc have different tracks)

Star Is Born, A
(Frank Pierson 1976)
Second, inferior, musical version of a 1937 classic. Barbra Streisand is the up-and-comer while Kris Kristofferson plays the fading rock star. Booker T. Jones, Donnie Fritts, Clydie King, Venetta Fields, Jerry McGee, Terry Paul and Mike Utley are among those seen and heard.
s/t — CBS

Stay Away Joe
(Peter Tewkesbury 1968)
Elvis P as an Indian rodeo rider who stirs things up on the reservation. But stirring his audience is another matter!

Steppin' Out
(Lyndall Hobbs 1979)
Half-hour documentary on the Mod revival and the London youth scene of the late '70s. Secret Affair and The Merton Parkas provide

Cliff & Co in Summer Holiday

live action while Roxy Music, Ian Dury and Telex are heard on the soundtrack.

Strawberry Statement, The
(Stuart Hagmann 1970)
The Columbia University student riots dramatised to form the basis of overwrought, simplistic social comment movie. Features songs by Buffy Sainte-Marie, Neil Young, Crosby, Stills And Nash, and Thunderclap Newman.
s/t — Reprise

Summer Holiday
(Peter Yates 1963)
Breezy Europe-by-bus jaunt that allows Cliff Richard, The Shadows and other members of the cast plenty of time in which to sing and dance.
s/t — Columbia

Superfly
(Gordon Parks Jnr 1972)
A great score by Curtis Mayfield that produced two Top 10 hit singles in 'Freddie's Dead' and 'Superfly'. But the film, which features a coke-dealer as a hero, is just another blaxploitation shot.
s/t — Curtom

Supershow
(John Crome 1970)
In-concert movie featuring Led Zeppelin, Buddy Miles, Eric Clapton, Roland Kirk, Jack Bruce, Buddy Guy, Colosseum, Steve Stills, The Misunderstood, Duster Bennett, Chris Mercer, The Modern Jazz Quartet, Dallas Taylor, etc.

Surf Party
(Maury Dexter 1963)
Teenagers and surfboards. The Routers, Bobby Vinton, Jackie De Shannon and The Astronaughts appear.

Sweet Toronto
(D. A. Pennebaker 1970)
Bo Diddley, Jerry Lee Lewis, Little Richard and The Plastic Ono Band — with John Lennon, Yoko Ono, Eric Clapton and Klaus Voorman — go through their paces at the 1969 Toronto Peace Festival.

Swingin' Summer, A
(Robert Sparr 1965)
Raquel Welch as a bespectacled bookworm who learns to rock. The Righteous Brothers, Gary Lewis And The Playboys, Jody Miller, and The Rip-Chords supply help.

Swinging U.K.
(Frank Gilpin 1964)
A 28-minute film in which DJs Kent Walton, Alan Freeman and Brian Matthews introduce The Four Pennies, Millie Small, The Wackers, The Migil Five, The Cockneys and Brian Poole And The Tremeloes. Later formed part of *Go Go Big Beat* (1965).

Take Me High
(David Askey 1973)
Starring Cliff Richard as a merchant banker. And all his songs are soundtrack only because this is serious business — namely religious promotion for the Billy Graham Organisation.

Taking Off
(Milos Forman 1971)
Middle-class parents go in search of their would-be hippy daughter and experience a change in their own attitudes. Includes a sequence by the Ike And Tina Turner Revue, while The Incredible String Band are heard on the soundtrack. And Carly Simon is featured as a singer at an audition!
s/t — RCA

T.A.M.I. Show, The
(Steve Binder 1964)
The Beach Boys, Chuck Berry, Marvin Gaye, Lesley Gore, The Rolling Stones, The Barbarians, James Brown, Gerry And The Pacemakers, Jan and Dean, The Supremes, Billy J. Kramer And The Dakotas, plus Smokey Robinson in a rock concert filmed at Santa Monica Civic Auditorium on October 29, 1964. In Britain the film has appeared as *Gather No Moss* and *Teenage Command Performance*.

Teenage Cruisers
(Martin Margulies and Tom Denucci 1978)
Sex plus rock'n'roll revivalist item featuring Serena — the calendar girl from *Oui* and *Hustler* — plus such Rollin' Rock label signings as Johnny Legend, Jerry Sikorski and Colin Winski.

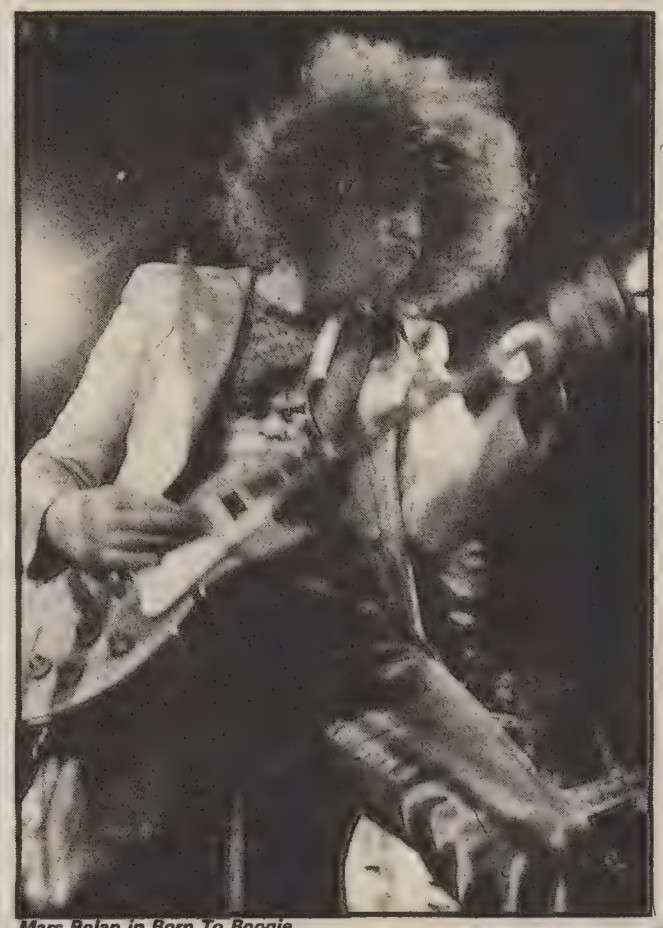
Teenage Millionaire
(Lawrence Dohehy 1961)
A youthful heir to a fortune cuts a hit record. Jimmy Clanton stars, and Jackie Wilson, Chubby Checker, Marv Johnson and Bill Black's Combo are among those who help him with the movie's 20 songs.

Thank God It's Friday
(Robert Klane 1978)
Fast-paced, enjoyable night-at-a-disco fare. Donna Summer, Paul Jabara and The Commodores appear, other sounds emanating from Diana Ross, Cameo, Natural Juices, Thelma Houston, Pattie Brooks, Wright Bros Flying Machine, Marathon, D.C. LaRue, Love and Kisses, Santa Esmeralda and Sunshine.
s/t—Casablanca

That'll Be The Day
(Claude Whatham 1974)
A youth whose future seems set for a workaday suburban life sees rock'n'roll as a possible way out. Perceptive and tough little movie with fine performances from David Essex, Keith Moon, Ringo Starr and Billy Fury. Moon and Neil Aspinall were the film's M.D.s.

That Summer
(Harley Cokliss 1979)
Teenage kicks in Torquay. Enjoyable, slow-paced, low-budget affair that has the sounds of The Boomtown Rats, Elvis Costello, Mink De Ville, Nick Lowe, Richard Hell And The Voidoids, Eddie And The Hot Rods, The Ramones, Zones, Wreckless Eric, Patti Smith and Ian Dury

David Essex in Stardust



Marc Bolan in Born To Boogie

Big TNT Show, The
(Larry Pearce 1966)
Ray Charles, Lovin' Spoonful, The Byrds, Ike and Tina Turner, The Ronettes, Bo Diddley, Joan Baez, Donovan, The Modern Folk Quartet, and Bo Diddley in a film of a live concert in Hollywood on November 29, 1965.

Big Wednesday
(John Milius 1978)
Cameraderie between three surfers, spanning the years 1962-74, set against the background of the Vietnam draft and the sounds of Little Eva, Barrett Strong, The Crystals, Carole King, Four Seasons, Chubby Checker, Trini Lopez, Bobby Freeman, and Booker T And The MGs.

Bikini Beach
(William Asher 1964)
Harvey Lembeck, in his Eric Von Zipper role, leads a gang of bikers against Frankie Avalon's all-American surfers, while Annette Funicello offers encouragement to the latter. Stevie Wonder and The Pyramids get their names on the guest list.

Bird On A Wire
(Tony Palmer and Henry Zemel 1973)
An insight into the life of Leonard Cohen, filmed during his 1972 European tour.

Black Joy
(Anthony Simmons 1977)
Inexpensively made but infectious movie about immigrant life in the Brixton area of London. The soundtrack, pieced together by Lou Reizner, contains songs by Jimmy Helms, The Cimarons, The Heptones, Billy Paul, Junior Murvin, The Real Thing, Harold Melvin And The Bluenotes, Biddu, Labelle, The Three Degrees, Gladys Knight, Aretha Franklin, O'Jays, Mighty Diamonds, Linda Lewis, The Drifters, Moments and Whatnauts, Toots and The Maytals, Manu Dibango, Detriot Spinners, Ben E. King, KC And The Sunshine Band, George McCrae, Johnny Nash, The Burundi Drums and Shirley And Co.
s/t — Ronco

Blackboard Jungle, The
(Richard Brooks 1955)
A teacher strives to gain the respect of his pupils at a slum school. An important movie in that it utilised Bill Haley's 'Rock Around The Clock' as part of the soundtrack — thus becoming the first film to promote the sound of rock.

Blacks Brittanica
(David Koff 1978)
Muted profile of black life in Britain. Music by Steel Pulse.

Blank Generation, The
(Amos Poe, Ivan Kral 1976)
Patti Smith, Television, The Ramones, Talking Heads, Tuff Darts, Robert Gordon, Wayne County, Harry Toledo, Blondie, Marbles, The Miamis, The Shirts, The Heartbreakers and The Dolls shot at CBGB's, Max's Kansas City and other clubs during 1975.

Blindman
(Ferdinando Baldi 1972)
Spanish western with a hirsute Ringo Starr amid killers and 50 kidnapped girls in various states of undress.

Blow Up
(Michelangelo Antonioni 1966)
Seminal mid-'60s 'Swinging London' movie, turning a cool, ironic eye on the trendies. Good thriller, too: a fashion photographer believes he has witnessed a murder. The Yardbirds are seen and heard, though the main score is by Herbie Hancock.
s/t — MGM

Blue Collar
(Paul Schrader 1978)
Music by Jack Nitzsche and songs from Captain Beefheart, Howling Wolf, Lynyrd Skynyrd and Ike and Tina Turner further enrich this stunning tale about a trio of Detroit car factory workers who plan to steal union funds. Nitzsche's band includes Ry Cooder, Jesse Ed Davis, Tim Drummond, Jim Keltner and Milt Holland. Voted Best Film of 1979 by *NME's Silver Screen* team.
s/t — MCA

Blue Hawaii
(Norman Taurog 1961)
Elvis Presley as an ex-GI turned tourist agent. The scenery's okay.
s/t — RCA

Blue Suede Shoes
(Curtis Clark 1979)
A 90 minute record of a rock'n'roll weekend at a British holiday camp.

Blue Sunshine
(Jeff Lieberman 1977)
The Humane Society For The Preservation of Good Music, presumably a band headed by Jay Ferguson, Billy Jackson and Paul Griffin, provide some of the soundtrack music to this fun story of how a form of LSD turns its takers into chromosome-damaged killers.

Bob Marley And The Wailers LIVE! (Exodus)
(Keith Macmillan 1978)
Grainy and badly-lit picture documenting a London Rainbow concert of June, 1977.

Bop Girl
(Howard W Koch 1957)
A miscellany of acts — including Bobby Troup, The Goofers, Nino Tempo, The Titans, etc. — but a distinct shortage of linking script.

Born To Boogie
(Ringo Starr 1972)
Surrealistic documentary about Marc Bolan that utilises a Wembley concert by T Rex as its focal point.

Born Too Late
(Rob Hart 1978)
Monochrome, half-hour short viewing the London rockabilly scene. Includes interviews with rockers at London's Southgate Royalty plus the music of Matchbox.

Bound For Glory
(Hal Ashby 1976)
The early days of Woody Guthrie, as portrayed by David Carradine. Arlo Guthrie, Country Joe McDonald, Judy Collins, and Odetta contribute to the soundtrack.
s/t — UA

Boys, The
(Sidney J Furie 1962)
Four tearaways go on trial for killing a garage attendant. Well-made drama with music by The Shadows.

Brewster McCloud
(Robert Altman 1970)
Gene Page, John Phillips and Lou Adler all provided the surround sound for this trenchant fantasy about a Houston Astrodome drop-out who plans to fly with self-made wings.
s/t — MGM (US)

Brothers
(Arthur Barron 1977)
The Angela Davis-George Jackson relationship explored in unsatisfactory manner. But Taj Mahal makes some good sounds.
s/t — Warner Bros

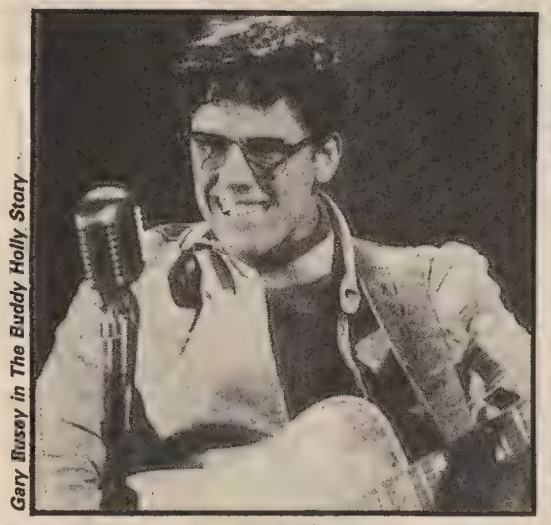
Buddy Holly Story, The
(Steve Rath 1979)
Gary Busey portrays the legendary Holly — and gets things just right.
s/t — Epic (US)/Warwick (UK)

Bugsy Malone
(Alan Parker 1976)
A Paul Williams score for a Prohibition tale in which all the parts are played by children. Saturday morning cinema fun.
s/t — RSO

Butterfly Ball
(Tony Klinger 1976)
The Albert Hall presentation of Roger Glover's extravaganza based on the Alan Aldridge-William Plomer book: Roger Glover, Glenn Hughes, Judi Kuhl, Twiggy, John Lawton, Jon Lord, Eddie Jobson, Fancy and Vincent Price.

Bye Bye Birdie
(George Sidney 1963)
Film version of a Broadway stage show, with Bobby Rydell playing a rock star who's about to be drafted.
s/t — RCA

Paul Schrader's Blue Collar



Gary Busey in The Buddy Holly Story

Calypso Heat Wave
(Fred F. Sears 1957)
Calypso, rock and just plain easy-listening help to pad out a thin gangster plot. The Treniers are among the several musical acts that appear.

Candy
(Christian Marquand 1968)
Boring, psychedelic-filled sex-satire in incredibly bad taste. Ringo Starr acts and Steppenwolf plus The Byrds help out Dave Grusin on the soundtrack.
s/t — ABC (US)

Car Wash
(Michael Schultz 1976)
Black society viewed through a soapy windscreen. Among those who happily hang around this L.A. car wash are The Pointer Sisters and Rose Royce. Norman Whitfield is the film's M.D.
s/t — MCA

Catch My Soul
(Patrick McGoohan 1974)
Ineffective version of Jack Good's rock-opera based on *Othello*. Richie Havens, Lance LeGault, Tony Joe White and Delaney and Bonnie figure among the stars.
s/t — Metromedia (US)

Celebration At Big Sur
(Baird Bryant and Johanna Demetrakas 1971)
With Joan Baez, Crosby, Stills, Nash And Young, Chris Ethridge, Mimi Farina, John Sebastian, Joni Mitchell, Dorothy Morrison, The Combs Sisters, The Struggle Mountain Resistance Band.

Cha Cha
(Herbert Curiel 1979)
Made-in-Holland movie that includes performances by Lene Lovich, Les Chappell, Herman Brood and Nina Hagen. Focuses itself, incoherently, on Brood's pathetic philosophising.

Change Of Habit
(William Graham 1970)
In this, Elvis Presley's 31st film, he plays a doctor who runs a clinic in the poor part of town — with the aid of a trio of nuns!

Changes
(Hal Bartlett 1968)
A west coast student, alienated from his family and friends, hits the road in an attempt to bring some meaning to his life. Songs by Neil Young, Judy Collins, Tim Buckley and Kim Weston help form the soundtrack.

Chappaqua
(Conrad Rooks 1967)
The feelings and visions of a heroin addict — as visualised through the eyes of an actor / director who actually kicked a drug habit. Stunning visual effects plus music by Ravi Shankar, The Fugs and Ornette Coleman.
s/t — CBS (US)

Charlie Is My Darling
(Peter Whitehead 1965)
The first Rolling Stones movie. A behind the scenes peek at the band. 'Charlie' is, of course, Charlie Watts.

Charro
(Charles Marquis 1969)
Elvis Presley plays it straight in a totally forgettable western.

Chastity
(Alessio de Paola 1969)
Prostitution and lesbianism, with Cher showing the way. The script and score were both penned by Sonny Bono.

Chelsea Girls
(Andy Warhol 1969)
Around 215 minutes of unedited film, some in colour, utilised for twin screen projection, with sound operational on one screen at a time. Velvet Underground provide some of the music while Nico is seen clipping her hair etc. Fascinating.

Ciao! Manhattan
(John Palmer, David Weisman 1972)
Warhol-fringe production with songs by Richie Havens, Skip Battin, Kim Milford and John Phillips.

Cisco Pike
(Bill L. Norton 1972)
A moody movie about a has-been rock group leader who's blackmailed into pushing heroin. Music by Bob Johnston. Kris Kristofferson stars while the Sir Douglas Quintet and Sonny Terry are among those who provide musical contributions.

Citizen's Band
(Jonathan Demme 1977)
An emergency ambulance service operates by means of CB radio messages. Cult pic that contains songs from Richie Havens and Joe Cocker.

Clambake
(Arthur H Nadel 1967)
The heir to a million (Elvis Presley) becomes interested in boat racing. Forgettable in the extreme.
s/t — RCA

Cleopatra Jones
(Jack Starrett 1973)
Tamara Dobson as a black Modesty Blaise. A score by J. J. Johnson, with songs performed on the soundtrack by Joe Simon and Millie Jackson.
s/t — Warner Bros (US)

Climb Up The Wall
(Michael Winner 1960)
Young Malcolm Jackson tries to persuade his dad (DJ Jack Jackson) that beat music has something to offer. Craig Douglas, Mike Preston, Cherry Wainer and Neville Taylor do their best to assist.

Clockwork Orange, A
(Stanley Kubrick 1971)
A brilliant, prophetic movie that surveys a future, youth-oriented, violent age. Though the film contains little in the way of rock music, Walter Carlos' electronic renditions of classical themes have found a ready acceptance with a rock audience.
s/t — CBS

C'mon Let's Live A Little
(David Butler 1967)
A country singer goes to college. Bobby Vee, Eddie Hodges and Jackie DeShannon are among those who add music to the comedy filling.
s/t — Liberty (US)

Cocksucker Blues
(Robert Frank 1976)
Documentary involving the 1972 Rolling Stones U.S. tour and the violence that accompanied it.

College Confidential
(Albert Zugsmith 1960)
Sex and violence in a small college town, where one of the students is Conway Twitty.

Coming Home
(Hal Ashby 1978)
A Vietnam war vet becomes emotionally involved with the wife of a fellow soldier. Sometimes melodramatic movie with a soundtrack that includes music by The Beatles, Janis Joplin with Big Brother And The Holding Company; Buffalo Springfield, Chambers Brothers, Bob Dylan, Aretha Franklin, Richie Havens, Jimi Hendrix, Jefferson Airplane, The Rolling Stones, Simon And Garfunkel, and Steppenwolf.

Committee, The
(Peter Sykes 1968)
A hitch-hiker (Paul Jones) beheads a thorough bore, then sews his head back on. A chilling fable (56 minutes) that explores R. D. Laing's thesis that schizophrenia and crime are the only sane responses to a sick society. Soundtrack score by Pink Floyd, with an appearance by The Crazy World Of Arthur Brown.

Concert For Bangladesh
(Saul Swimmer 1972)
Virtually a straightforward cinematic record of George Harrison's 1971 Madison Square Gardens concert for the refugees of Bangladesh. Includes Dylan's first public performance in two years plus contributions by Eric Clapton, George Harrison, Billy Preston, Leon Russell, Ravi Shankar, Ringo Starr, Klaus Voormann, Badfinger, Jesse Ed Davis, Jeanie Greene, Marlin Greene, Don Nix, Carl Radle, Jim Horn, Claudia Linnear and others.
s/t — Apple

Confessions Of A Pop Performer
(Norman Cohen 1975)
Part of a dreadful series in 'has anybody seen my knickers' vein. Bugatti and Musker and Ed Welch supplied most the music.
s/t — Polydor. (UK)

Cooley High
(Michael Schultz 1975)
Motown's answer to *American Graffiti* set in Chicago, 1964, with original music by Freddie Perren and a record soundtrack by Diana Ross And The Supremes, Stevie Wonder, Luther Allison, Martha and The Vandellas, Smokey Robinson And The Miracles, Mary Wells, Temptations, Junior Walker, Four Tops, Barrett Strong, G. C. Cameron.
s/t — Motown

Cool Ones, The
(Gene Nelson 1976)
A 23 year-old overnight failure teams with a go-go dancer for renewed success — but the duo get usurped by a performing cleaning woman! Inept comedy featuring The Bantams, Glen Campbell, The Leaves and T. J. And The Fourmations, plus a score by Ernie Freeman.

Cornbread, Earl And Me
(Joe Manduke 1975)
A black youth who has won a basketball scholarship is accidentally shot by the police. Based on Ronald L. Fair's novel *Hog Butcher*, the movie has music

appear on screen, while the soundtrack also contains donations from The Abbysinians with Ras Michael And the Sons Of Negus, Lee Perry And The Upsetters, The Heptones, The Maytones, Junior Murvin, Inner Circle, Peter Tosh, Bunny Livingstone, Justin Hines And The Dominoes, Big Joe, Junior Byles, Roundtree, The Jays, and The Congregation of the Mount Salem Church.
s/t — Island

Rock It, Baby, Rock It
(J. G. Tiger 1957)
Once more, a story-line about kids holding a dance in order to save a rock club. Produced by Johnny Carroll's manager, the movie features local talent from Dallas and Memphis, including Johnny Carroll And His Hot Rocks, Rosco Gordon And The Red Tops, Preacher Smith And The Deacons, Don Coats And The Bon Aires, The Cell Block Seven, The Five Stars and The Belew Twins.

Rock'n'Roll High School
(Allan Arkush 1979)
Teen revolution once more in a surprisingly weak Roger Corman production with music by The Ramones and P. J. Soles, plus soundtrack titles from Eddie And The Hot Rods, Nick Lowe, Eno, Devo, Brownsville Station, Chuck Berry, Todd Rundgren and Alice Cooper.
s/t — Sire

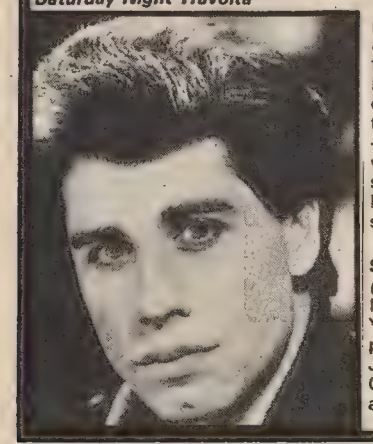
Rock'n'Roll Revue (Harlem Rock'n'Roll)
(Joseph Kohn 1955)
Dinah Washington, The Delta Rhythm Boys and Joe Turner appear in this ill-titled jazz movie.

Rock Pretty Baby
(Richard Bartlett 1957)
A high school bandleader attempts to win a musical contest. But can you believe Rod McKuen as a stand-up bass player?

Rock, Rock, Rock
(Will Price 1957)
In which Tuesday Weld mimes to the voice of Connie Francis, Alan Freed leads an 18-piece rock'n'roll band and other music is provided by The Three Chuckles, LaVerne Baker, Johnny Burnette Trio, Cirino And The Bowties, Jimmy Cavallo And The Houserockers, The Flamingos, The Moonglows, Chuck Berry, Frankie Lymon And The Teenagers, and Fran Manfred.

Rock You Sinners
(Dennis Cavangh 1957)
British rock quickie in which several jazzers tried their luck with the teen audience. Music by Art Baxter's Rock'n'Roll Sinners, Tony Crombie And The Rockets, Don Sollash and The Rockin' Horses plus others.

Saturday Night Travolta



Rocky Horror Show
(Jim Sharman 1975)
Tim Curry and Meatloaf are among the cast in this ineffective movie version of Richard O'Brien's spoof horror musical.

Rolling Stones Rock And Roll Circus, The
(Michael Lindsay-Hogg 1968)
Never-released movie — instigated by the Stones but ultimately vetoed by Jagger — that featured appearances in a circus big top by The Who, Jethro Tull, Taj Mahal, Mitch Mitchell, John Lennon, Yoko Ono, Marianne Faithfull, Eric Clapton and the Stones themselves.

Roots, Rock And Reggae
(Jeremy Marre 1978)
Documentary featuring JA musicians talking and performing. Bob Marley, Jimmy Cliff, The Mighty Diamonds, Junior Murvin and Inner Circle are among those who participate.

Rope Ladder To The Moon
(Tony Palmer 1969)
The rags-to-riches story of Jack Bruce. John Mayall and Tony Williams are among the others that appear.

Rory Gallagher — Irish Tour '74
(Tony Palmer 1974)
The Irish axe-man plays gigs in Belfast, Cork and Dublin. A 90-minute documentary first screened at the Cork Film Festival of '74.
s/t — Polydor

Rose, The
(Mark Rydell 1979)
Electrifying performance by Bette Midler as a Janis Joplin-like star.
s/t — Atlantic

Roustabout
(John Rich 1964)
A fairground side-show's taking slump — till Elvis Presley woos in the customers. But Lieber and Stoller's 'Little Egypt' is the only good song in the whole movie.
s/t — RCA

Rumble On The Docks
(Fred Sears 1956)
Street gang drama featuring James Darren. Freddie Bell And The Bell Boys provide the rock interest.

Run With The Wind
(Lindsay Shonteff 1966)
A woman can't decide whether to shack up with a boxer or with a folk-singer. Sean Phillips, The Nashville Teens and Hedgehoppers Anonymous are the musical attractions.

Rust Never Sleeps
(Bernard Shakey 1979)
The second and more successful partnership between Neil Young and film-maker Shakey. A concert tour movie that features some bizarre stage props, a road crew dressed like Jedi nights and even the spud kings of middle America — the title to the whole shindig was dreamt up by Devo. The soundtrack album is titled 'Live Rust'.
s/t — Warner Bros.

Salsa
(Jerry Masucci, Leon Gast 1976)
Film of a Salsa concert held in New York's Yankee Stadium in 1973, plus a later concert held in San Juan. Manu Dibango, Billy Cobham and Mongo Santamaria are among those featured.

San Francisco
(Anthony Stern 1968)
A 15-minute short that tours the city while Pink Floyd play 'Interstellar Overdrive'.

Saturday Night Fever
(John Badham 1977)
A member of a Brooklyn street gang lives only for disco dancing. The film that made John Travolta into a teen idol, sparked off a whole series of disco dancing movies and even spawned a massive selling soundtrack album. Seen are Tavares while The Bee Gees, MFSB, KC And The Sunshine Band, Yvonne Elliman, Kool And The Gang, The Tramps, and Rick Dees are heard behind all the terpsichory.
s/t — RSO

Savage Seven, The
(Richard Rush 1969)
Duane Eddy gets an acting role in motor-cycle hoodlum potboiler. Mike Curb supplied the score, while Cream also contribute.
s/t — Atco (US)

Save The Children
(Stan Lathan 1973)
Documentary filmed at a 1972 Exposition in Chicago organised by PUSH. Those seen and heard include Jerry Butler, Cannonball Adderley, Brenda Lee Eager, Marvin Gaye, Gladys Knight And The Pips, The Ramsey Lewis Trio, Main Ingredient, Curtis Mayfield, The O'Jays, The Temptations, Roberta Flack, Quincy Jones, Nancy Wilson, Bill Withers, Zulema, Jackie Verdall, and The PUSH Expo Choir.
s/t — Motown

Schoner Gigolo — Armer Gigolo (Just A Gigolo)
(David Hemmings 1978)
Expensive (12 million Deutshmarks) movie starring David Bowie as a disorientated Prussian in the Berlin of Christopher Isherwood. Fragmented, with some fine individual scenes and music by Manhattan Transfer and others.
s/t — Pye

Scorpio Rising
(Kenneth Anger 1963)
The myth of the American motor-cyclist encapsulated in a stunning love-hate poem. Controversial short, reputed to have the first soundtrack constructed from rock records. Songs by Little Peggy March, Elvis Presley, The Randells, The Angels, Bobby Vinton, Ray Charles, The Crystals, Kris Jensen, Claudine Clark, Gene McDaniels and The Surfaris are heard.

Serious Charge
(Terence Young 1959)
A troublemaker accuses a priest of homosexuality. Dull version of Philip King's play, in which Cliff Richard appears, singing 'Living Doll'.

Sex Pistols Number 1
(Julian Temple 1977)
Documentary showing the group's appearances on TV including the infamous Bill Grundy interview.

Sgt Pepper's Lonely Hearts Club Band
(Michael Schultz 1978)
The most star-studded rock film ever, with a plot concocted from Beatles songs, remains one of the most costly flops in cinema history. Among those rendering material mainly penned by Lennon and McCartney are The Bee Gees, Earth Wind And Fire, Paul Nicholas, Peter Frampton, Alice Cooper, Sandy Farina, Aerosmith, Billy Preston and Stargard, while Nils Lofgren, Al Stewart, Sha Na Na, John Stewart, Bobby Womack, Frankie Valli, Tina Turner, Etta James, Dr John, Robert Palmer, Heart, Elvin Bishop, Jack Bruce, George Benson, Curtis Mayfield, Seals And Croft, John Mayall, Joe Simon, Adrian Gurvitz, Jim Dandy, Sarah Dash, Peter Noone, The Paley Brothers, Jackie Lomax, Nona Hendryx, Wilson Pickett and Del Shannon are just a few of the others who appear as guests at Heartland.
s/t — A&M

[illegible]
(Gordon Parks 1971)
The movie that really established the 'superspade' genre. Richard Roundtree plays John Shaft, the slickest, most masculine, gung ho private eye to ever leap from bedroom to Harlem hot spots. And Isaac Hayes, with the aid of The Bar Kays, The Movement and The Memphis Strings and Horns, provided an equally slick soundtrack, winning an Academy Award in the bargain.
s/t — Enterprise (US)/Stax (UK)

Shake, Rattle And Rock
(Edward L. Cahn 1956)
Fats Domino and Joe Turner feature in a cheapie about a DJ, a youth club and the usual bunch of stuff-shirts.

Shell Shock Rock
(John Davis 1979)
The punk scene in Belfast. A 50-minute documentary, made for £5,000 and featuring Stiff Little Fingers, The Parasites, The Outcasts, Rudi, Rhesus Negative, The Idiots and Victim. Axed from the 1979 Cork Festival.

Side By Side
(Bruce Beresford 1975)
Trivial storyline involving two rival nightclubs, with appearances by Mud, Kenny, The Rubettes, Fox, Stephanie De Sykes and Desmond Dekker.

Sing, Boy, Sing
(Henry Ephron 1958)
A teenage singer (Tommy Sands) comes up against an unscrupulous manager. Energetic but little else.

Six Five Special
(Alfred Shaughnessy 1957)
Film version of the TV show, with John Barry, Don Lang, Jackie Dennis, Lonnie Donegan, etc.

Skateboard
(George Gage 1977)
Leif Garrett and 40 skateboarders cash-in on a craze. Soundtrack music by Mickey Thomas, Dr. John and Jefferson Starship.
s/t — RCA

Skidoo
(Otto Preminger 1969)
Abysmal rubbish — despite a great cast — in which hoodlums go hippy. Frankie Avalon lines up alongside Groucho Marx on the acting credits while Harry Nilsson helped to provide the score.
s/t — RCA

Ski Party
(Alan Rafkin 1965)
Skis instead of surf-boards, otherwise it's the same old Frankie Avalon-Annette Funicello movie. Lesley Gore, The Hondells and James Brown are among the Sun Valley guests.

THE TOURISTS

FEB. TOUR-1980

Thursday 14th	IPSWICH	Gaumont
Friday 15th	BIRMINGHAM	Odeon
Saturday 16th	MANCHESTER	Apollo
Sunday 17th	BLACKBURN	King George's Hall
Monday 18th	SHEFFIELD	City Hall
Tuesday 19th	ROYAL BRIDLINGTON	Spa
Thursday 21st	ABERDEEN	Fusion Ballroom
Friday 22nd	EDINBURGH	Odeon
Saturday 23rd	NEWCASTLE	City Hall
Sunday 24th	GLASGOW	Apollo
Monday 25th	LEICESTER	De Montfort Hall
Tuesday 26th	BRISTOL	Colston Hall
Wednesday 27th	SOUTHAMPTON	Gaumont
Thursday 28th	HAMMERSMITH	Odeon

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Escape From Alcatraz

Directed by Donald Siegel
Starring Clint Eastwood, Patrick McGoohan and Roberts Blossom.
(CIC)

"There must be some way outta here . . ." Clint susses out the exits in Alcatraz.

Eastwood's escape back to reality

THIS reunion of Clint Eastwood and Don Siegel is timely. Although his recent spate of self-produced films have been fairly entertaining, the Big C seemed in danger of sacrificing his hard hitting heroism in favour a humour that was mostly beneath his dignity and the apparently impossible task of rebuffing his critics whilst playing for a family audience.

Escape From Alcatraz may not be a perfect film but it puts Eastwood back where he belongs — reality. Siegel's treatment of plot — the true life escape from Alcatraz ('The Rock' in the 'Fisco Bay) of prisoners Frank Morris and the Anglin brothers — pays attention to the claustrophobia of prison life and the single-minded objective of any sane inmate: getting out.

This objective is the film's central strength *and* its underlying weakness, the problem being how to reconcile a documentary-style with the audience's emotional involvement in such a single-minded operation.

Siegel finally cuts it by allowing certain subtle nuances in the minor characters to shape the pace of the tense last hour. Characterisation is occasionally sterotyped but still forceful enough to avoid undue sentimentality (the bane of *The Gauntlet)* and emblematic enough to suggest the hopelessness of the prisoners. Eastwood's own performance is reliant on intelligence with machismo coming in third to survival.

The atmosphere of Alcatraz is accentuated by Bruce Surtees' camerawork a heavy darkness relieved only by tantalising views of the ocean and the city beyond the guards. Patrick McGoohan as the effete, sadistic warden provides Clint's Frank Morris with a surface to rebound off but the institution is the common enemy. Details like solitary confinement, the absence of parole for good conduct and the accepted fact that "Knowledge of the outside world is what we tell you" are off-set by an internal prison status. This is spotlighted in a potentially lethal episode with Morris defending his honour against the Alcatraz psycho who wants a new punk, and in the inmates' assertion of humanity via their artistic or racial individuality.

It's a serious film, sometimes as bleak as Paul Schrader's *Blue Collar,* but there are some typically Clintian moments of comic relief when Siegel and his star out-manoeuvre expectations. Pathos in the supporting cast is neatly off-set by Morris' own tersely expressive character. During a conversation with a new recruit (where we learn that Morris has no family or friends in the outside world) his pal remarks, "Jeez, what kind of childhood did you have?" To which the answer comes, "Short."

It would be unfair to outline the result of the escape from Alcatraz — it's ambiguous in any case — but the fact remains that the Siegel-Eastwood partnership is painstaking in carving out a film as gripping as Clint's chipping away of the walls that hold him in.

Amazing what you can do with a spoon and a pair of nail clippers.

Max Bell

"You tell 'em, Max."

Modern lovers once, modern lovers twice. . .

La Luna

Directed by Bernardo Bertolucci
Starring Jill Clayburgh and Matthew Barry
(20th Century Fox)

BERTOLUCCI'S first film since the ambitious but commercially uneventful *1900* retains its Italian title, *La Luna,* for good reason. In Latin-derived languages all nouns are either masculine or feminine, and the moon is very definitely feminine.

The moon is the earliest childhood memory of Joe, problem child of opera star Caterina Silva (Jill Clayburgh). When her husband dies suddenly, mother and son are left to fill a void in their lives.

Caterina returns to Italy and takes refuge in her work. Joe comes with her takes refuge — as disaffected offspring of rich, artistic parents often do — in heroin. Adolescent Joe, intensely realised by Matthew Barry, "couldn't give a shit". Caterina — equally intensely portrayed — has to stop herself falling apart while she tries to put Joe back together again.

Inevitably the taboo hint of incest will grant this film its notoriety — and Bertolucci can't have forgotten the scandalous success that was *Last Tango In Paris* — but what transpires between Joe and his mother is not really

On The Box

Saturday February 2

HOW TO STEAL A DIAMOND IN FOUR UNEASY LESSONS: Horribly heavy-handed title — the American original was *The Hot Rock* — for Peter *Bullitt* Yates' 1972 suspense comedy about a bunch of bungling burglars. Not too tense and certainly not enough jokes shared out between Robert Redford, George Segal, Zero Mostel and Ron Leibman, the end result is as light and airey (and ephemeral) as Quincy Jones' jazzy score. **(ITV London)**

BULLETS OR BALLOTS: Edward G. Robinson as a tough detective who pretends to leave the police force in rollicking racketeer drama directed by William Keighley in 1936. Also starring Humphrey Bogart and Joan Blondell. **(BBC 2)**

Sunday February 3

THE AMAZING MR BLUNDEN: Laurence Naismith is the kindly ghost who helps out poverty-stricken Diana Dors and her two sprouts (Gary Miller and Lynne Frederick Sellers) one Christmas. Well, it is Sunday afternoon. **(ITV London)**

Monday February 4

SOLDIER BLUE: Though based on a genuine US Cavalry massacre of Cheyenne at Sand Creek, Ralph Nelson's ludicrously over the top 1970 western is sheer specious exploitation. Dreadful performances from Candice Bergen, Peter Strauss, Donald Pleasance and, especially, John Anderson and made to look even more vile at the time by Arthur Penn's moving treatment of a

From:
THURS
7th
FEBRUARY
at the
ODEON
LEICESTER
SQUARE

and from

SUNDAY
10th
FEBRUARY
at
ODEON
WOOD
GREEN,
HOLLOWAY,
ROMFORD,
BARKING,
PECKHAM,
STREATHAM,
LUTON,
CARLTON
WATFORD,
CLASSIC
COLLINGDALE,
STUDIO
EALING,
ODEON
EXETER,
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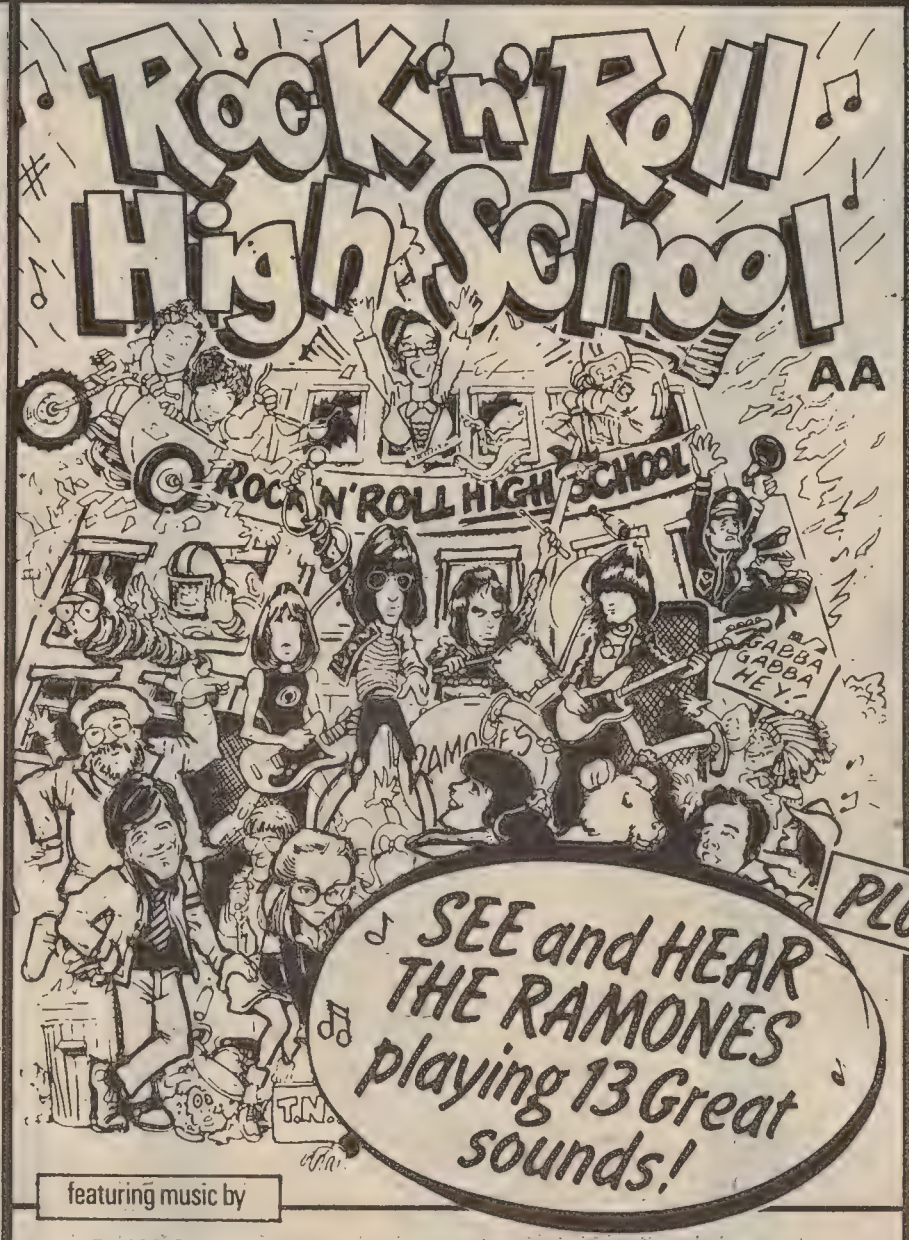
BRISTOL,
GEMINI
BATH,
CINE-CENTRE
BIRMINGHAM

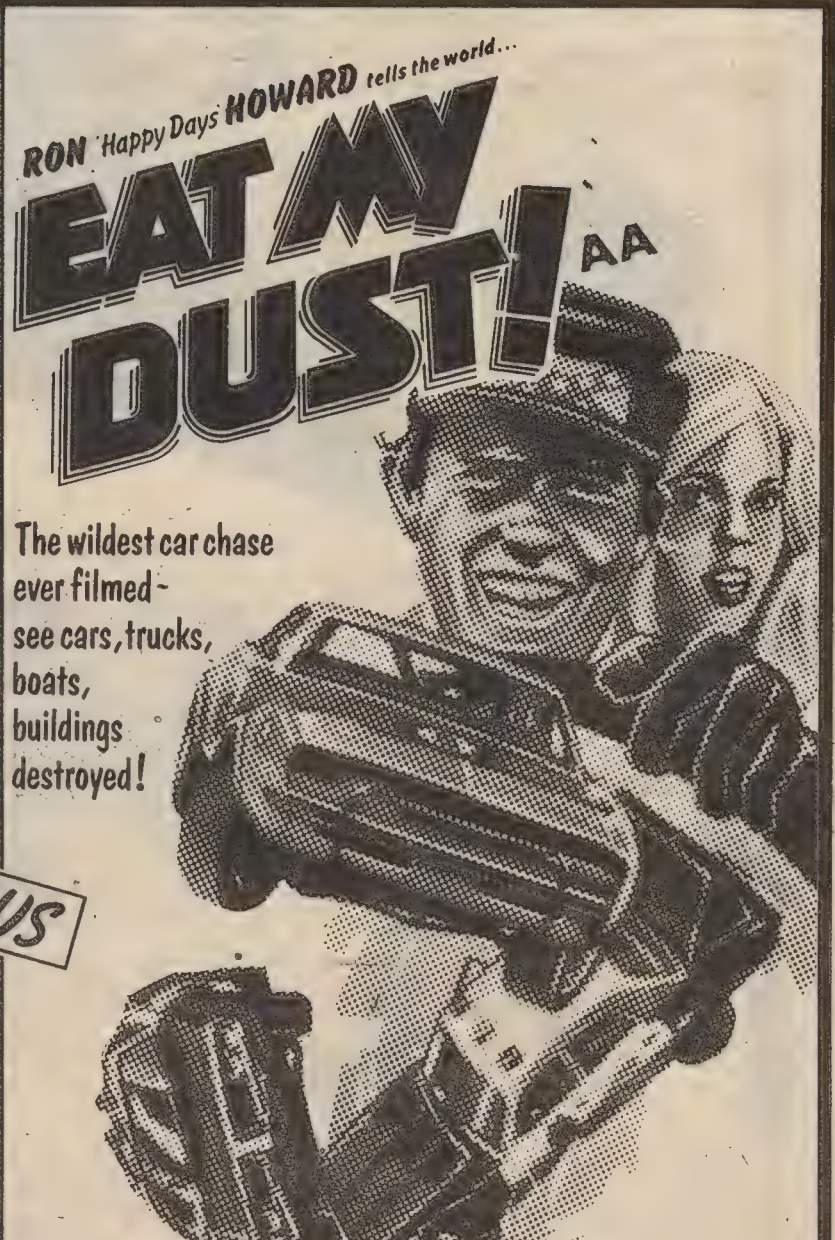


featuring music by

Paul McCartney and Wings · Fleetwood Mac · Alice Cooper · Chuck Berry
Todd Rundgren · MC5 · Eddie & the Hot Rods · Paley Bros. · Bent Fabric · Devo
Nick Lowe · Brian Eno · Velvet Underground · Brownsville Station

Starring P.J. SOLES · VINCENT VAN PATTEN · CLINT HOWARD · DEY YOUNG · and THE RAMONES
Directed by ALLAN ARKUSH · Metrocolor · A NEW WORLD PICTURE

RON Happy Days HOWARD tells the world...
EAT MY DUST! AA



The wildest car chase ever filmed - see cars, trucks, boats, buildings destroyed!

CO STARRING
CHRISTOPHER NORRIS · WARREN KEMMERLING · DAVE MADDEN · JESSICA POTTER
CHARLES HOWERTON · KATHY O'DARE
WRITTEN AND DIRECTED BY CHARLES GRIFFITH PRODUCED BY ROGER CORMAN MUSIC BY DAVID GRISMAN
A NEW WORLD PICTURE

Silver Screen

shocking or unnatural or even very much at all. And given the context of emotional drama that is the film's real meat, the sexuality is — as it usually is in the hands of this director — basic, messy and above all, credibly human. It's also very amusing: a wry little joke at the expense of the matriarchal society of Bertolucci's homeland.

What is effectively a simple love story — backstage romantic intrigue transposed from Broadway to the Colisseum that unfolds from the most unusual angle — is thus given a haunting twist. And numerous ciphers serve to labour the point: a ball of wool entangles the baby Joe's feet like an umbilical cord; he sucks honey from Caterina's fingers, symbolising motherly love, like heroin, as a sweetness that traps. But this uncharacteristic heavy-handedness is countered by the superb responses of all concerned to the material, much of it — presumably the powerful interplay between Joe and Caterina — improvised.

The appeal of European cinema is its ability to deal in complex feelings with humour and warmth. If this film had been made in Hollywood it would just have become another excuse to break out the Kleenex.

Paul Rambali

The Big Fix

Directed by Jeremy Paul Kagan.
Starring Richard Dreyfuss and Susan Anspach *(CIC)*

IT IS a pity that Roger L Simon, who has adapted his novel *The Big Fix* for the screen, was not only unable to decide whether the result was to be a cosy private-eye spoof, a suspense thriller or a tragi-comedy of manners about the decline and fall of '60s idealism, but also unwilling or unable to blend the three into a coherent whole. Director James Paul Kagan and producer/star Richard Dreyfuss unfortunately share and finally compound Simon's indecision.

In the outcome, the character of Moses Wine, '60s radical turned private eye, has been drastically softened up. He seems to spend an unconscionable amount of time carting about his two small sons and — heaven help us! — his ageing Communist aunt, and even enlisting their aid at strategic moments. Walt Disney did not by any means die in vain.

The plot — ex-girlfriend turns up on Wine's doorstep, enlists him as investigator on behalf of a political campaign being smeared by the 'endorsement' of a legendary Abbie Hoffman-type '60s activist, ex-girlfriend is murdered, radicals threaten to blow up the L.A. freeway on election day thereby implicating political candidate — seems to be there simply to point up the social and political effects of time upon Wine and his contemporaries and to give Dreyfuss opportunities to be cute, tough, angry, romantic, loving and so on. One gets the impression that Kagan and Simon don't really give a shit whether the freeway goes up or not, and therefore cannot be bothered to wind up the audience.

Richard Dreyfuss models current gu mshoe chic : moustache, hookah, Cluedo. . .

Is this what we fought the acid wars for?

In the absence of the slightest suspense, what the viewer carries away from *The Big Fix* are character bits like the awful bitchy ex-wife with the smug blissed-out boyfriend (you can tell it's a 'man's picture'; in post-feminist Hollywood the *husbands* are always the villains in 'Women's pictures').

Ultimately, this tale of a 'Marxist gumshoe' shoots its bolt within the first fifteen minutes. "The '60s are over, Lila", announces Wine defiantly to the ex-girlfriend (Susan Anspach). She looks back at him, eyes brimming: "Are they, Moses? *Are they?*"

The '60s are not only 'over'. They are also sufficiently distant for film-makers to be able to consider themselves remarkably courageous for asking questions that could more serviceably have been asked at the time (and, no doubt, for '60s exploitation flicks like *Getting Straight* or *The Strawberry Statement* to gain some spurious credibility next time they crop up on TV). Real-life Moses Wines — radicals and drop-outs who drifted back in and still feel guilty about it — can go to *The Big Fix* and be reassured that just because the revolution didn't happen doesn't mean that they're bad people, while 'straights' young and old can sit in the very next row and simultaneously derive just as much reassurance from the fact that they were smart enough not to get carried away by any stoned-out radical foolishness that would never have worked anyway.

In other words, *The Big Fix* is a cosy film for ex-hippies in their late 20s or early 30s. Anyone who likes Chandler, Groucho Marx, marijuana and old Che Guevara posters is hereby warned: You are in the target area for a well-tooled product. Take all appropriate precautions.

Charles Shaar Murray

NME's guide to TV movies

similar subject in *Little Big Man* **(ITV London)**

11 HARROWHOUSE: More diamond heisting in Aram Avakian's flop 1974 spoof with, again, Candice Bergen, the pretty lady who's about as expressive as her ventriloquist dad's dummy. Written and narrated by co-star Charles Grodin; John Gielgud, James Mason and Trevor Howard pop up, too. **(BBC 1)**

Tuesday February 5
THE GETTING OF WISDOM: Bruce Beresford's gentle 1977 drama — young country girl (Susannah Fowle) is sent to exclusive Melbourne boarding school at turn of the century — reached these shores last summer and benefitted greatly from a remarkably straight performance by Barry 'Dame Edna' Humphries. Over to *NME*'s Cultural Attache Harry George *(Silver Screen* 16.6.79): "There's a certain kind of French film that makes the humdrum seem both significant and entertaining and *The Getting Of Wisdom* has that same knack." What kind of a recommendation is that, Harry? **(BBC 2)**

WAIT UNTIL DARK: Dark deeds in Terence Young's staid '67 version of Frederick Knott's play about a blind woman unwittingly harbouring a huge heroin cache. Dull performances from Audrey Hepburn, Richard Crenna and Efrem Zimbalist Jr but Alan Arkin and Jack Weston are eminently watchable. **(ITV London)**

Monty Smith

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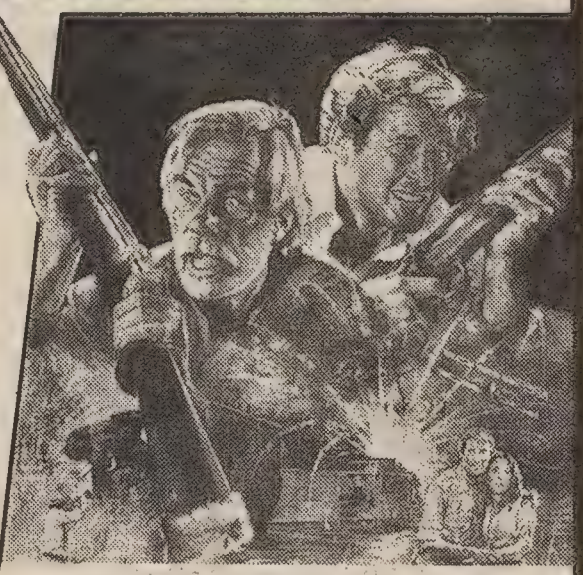

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The Ramones, however, go to Shepperton via an Indian restaurant in Staines. In their *Old Grey Whistle Test* dressing room, the only sign of an imminent Ramone visitation is a roadie earnestly breaking in a set of new strings on Johnny Ramone's Mosrite guitar in the midst of a cloud of aromatic smoke that wreathes the huge Music Man amp like mist around Mount Olympus.

Downstairs in the icy barn that houses the studio — like two rehearsal rooms backed onto each other — roadies and technicians mill and Anne Nightingale frets.

The following day, The Ramones launch their 'End Of The Century' tour in Brighton. Tonight, however, they will loom out of the nation's TV sets like some vision of backstreet eruption played for laughs, like four supporting characters from John Rechy's *City Of Night* as interpreted by Hanna-Barbera.

They will play 'Rock 'N' Roll Radio' closely followed by 'Rock 'N' Roll High School'. They will demonstrate their capabilities as an example of what Theodore Sturgeon described in *More Than Human* as *homo gestalt:* a group consciousness in which the whole is the sum of parts that would be virtually non-functional if separated. Taken individually, The Ramones would simply be four New York mooks, indistinguishable — except for quirks of construction — from any other similar creatures. Together, they are unique, unmatchable, irreplaceable.

Here they are, wandering in. Four Beatle haircuts (circa 'Revolver'), four shiny bike jackets, four pairs of faded jeans, four pairs of sneakers. Bluff Marky, sullen Johnny, amiable Dee Dee, shy Joey; brudders in all but blood.

"People useta ask us if we really were brudders," Joey will murmur on a later occasion. His voice is unbelievably reedy and nasal, his intonations as slouched and contorted as his body. "We'd always say, 'No, we're not, but don't tell anyone.' And they'd go, 'Oh! Okay, your secret is safe with me'." His voice emerges from the side of his mouth, through curtains of hair. If he were not a Ramone — a Ramone, after all, being a creature who, in rock mythology at least, is unable to decide which sneaker to put on first in the morning without at least five minutes' hard thinking — he might be considered the possessor of a fairly dry wit.

Dee Dee is small, trim, muscular. His conversation is amiable and goofy. Ask him how long he and his brudders have been over here and his features — New York rough-hewn offstage, oddly Oriental on — lapse into an expression of comical confusion. "Uhhhh . . . I dunno. One day? Two days?"

Dee Dee corresponds most closely to the popular received impression of A Ramone. He is da brudders' Real Punk in the pre-Pistolian sense of the word. He's the street fighter, the ex-junkie, the one with the military fixation which asserts itself in alternately comedic and gruesome manifestations throughout their recorded history (his father was a serviceman stationed in Berlin, where he spent his first 14 years). He's the one who gets in trouble.

"Just last week I was on the subway and this guy comes up to me and says, 'You Dee Dee Ramone?'. I say, 'Yuh' and he just goes BAM! Hits me. Well, I took him straight out, but he had this real big guy with him, an' if *he'd* waded in, it woulda bin all over for me, man. I would not be here wid ya now."

Dee Dee took a bad shot in the ribs, though, and so he removes his T-shirt to bind the painful area with rock's all-purpose adhesive and universal panacea: gaffa tape. Spectators wince at the thought of what it will be like having to remove it.

Johny is the practical Ramone. At soundchecks, Johnny's in charge and he works with the P.A. crew to get the Ramones sound together, painstakingly winding the amps up until the guitar stacks are ringing with harmonic overtones, teetering just on the safe edge of a feedback holocaust, putting Dee Dee through his bass paces until the bass stacks produce a humming thump rather than a dull thud. Marky and Dee Dee run through a couple of numbers — Ramones in dub! — in the midst of a cold, empty Brighton Top Rank. In the toilet, two members of The Boys — support band for the tour — are engaging in a petty squabble.

"Last week I was on the subway and this guy comes up to me and says 'You Dee Dee Ramone?' I say 'Yuh' and he goes BAM! Hits me!"

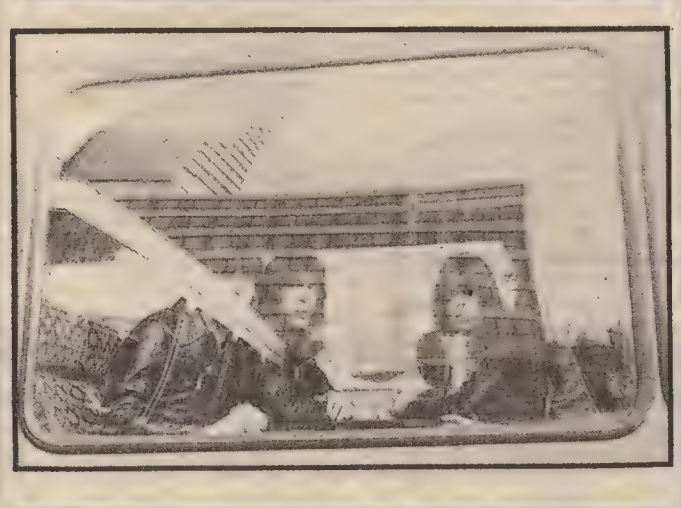
AS THE extraordinary strains of 'She's The One' ricochet around the building, Joey mooches across the floor like a crippled stick-insect. He wears a hooded red sweatshirt in place of the standard leather jacket — the leather only comes out when he's Ramoning in public — and his freakish frame locomotes with difficulty.

His height is uncertain — beyond the simple designation of 'very tall' — because of his slouch. His legs bend at the knees whether standing or walking and expand to hips which are seemingly wider than his shoulders, which in turn slouch until he resembles one of those old-fashioned street-lamps which curl and droop as if the weight of the lamp itself was too heavy to bear. His limbs begin to wave and stretch in some obscure form of calisthenics as Johnny takes the stage, gazes about him with an expression of confused hostility and unleashes a savage burst of rhythm guitar that strafes the room like a submachine burst. Everyone falls silent.

Despite Marky's careful, solid drumming — as an ex-member of Richard Hell's Voidoids, he has chops which Ramones music never calls upon — Johnny is The Ramones' most remarkable instrumentalist. He drives his guitar like a racing driver, piloting around the chord changes like Jackie Stewart round a hairpin bend, maintaining that constant, deadpan roar so earnestly mimicked in every '77 garage band. It's the musical equivalent of Buster Keaton's poker face, never changing or altering whatever the circumstances, but providing a constant that *seems* to change with the context.

It's a style and approach that is unutterably perfect within its place in The Ramones' noise, and which would be totally inappropriate anywhere else. If The Ramones had never existed, there would be no band for whom Johnny could possibly play the guitar. If Johnny had never existed, The Ramones would never have the right guitar player. For an instant, one almost believes that there is a benevolent force ordering the universe.

Past the discarded bag from the Indian takeaway, Joey approaches the stage. For a second one believes that he will



simply stand up straight and *step* on to the stage — the man is, after all, a giant; albeit an extremely sickly one — but he elects to heave himself onto the platform, an ungainly tangle of limbs.

The return of the thin white mook. Suddenly, one catches a glimpse of Joey Ramone as a schoolboy, towering, tottering, helpless.

AS he finally gains the stage, his girlfriend Linda watches him with pride. She is small, blonde and fizzy: hyperactive, grinning. She fusses over her lanky, ungainly boyfriend, indulges him, nurses him, showers him constantly with affectionate abuse. The previous evening, he had mentioned that New York rock club Hurrah's had been redecorated "with TV sets all over the walls like sump'n out of the Bowie film. I thought it was real futuristic." She'd howled at that, never let him forget about it.

"Real futuristic???? Two video monitors on the walls? Very good, Joe. Real futuristic!"

Now Joey looks out over Brighton Top Rank, with its stylised tack-SF trimmings and he can see her mouthing, "Real futuristic" at him. He bawls through the mike a few times, Dee Dee bawls "Wanchewtreefaw!" and The Ramones crash straight through five numbers like The Hulk through a brick wall.

The air is filled with a peculiar magic. Not having seen actual Ramoning for many months, doubt had entered the picture: a nagging worry that The Ramones had been merely an infatuation, that changes in the musical weather had somehow created an immunisation to Ramone Fever, that it would seem dumb and shallow and dated, something that could be outgrown. One had feared that the subtleties that had been perceived in their Ramonic fervour and monomania would evaporate, leaving only a sterile racket.

No way, effendim. Within seconds, it seemed that the entire world was reverberating to a sublime noise both crass and sly, both overwhelmingly traditional and revitalisingly perverse, a cruelly devastating parody of rock and roll that exalts the original even as it demolishes it, then lovingly reassembles the pieces almost in the right order, then kicks it over again only to rebuild in yet another subtly altered sequence.

"There are specific ways of taking it," intones Joey as he wraps himself around a T-bone steak which will later give him such intense stomach cramps that he will be virtually unable to sing on stage for several minutes that evening. "And it's not all meant to be taken at the same level. Some of it's meant to be taken humourously, some of it isn't. It's not quite that . . ."

"Clear-cut?" offers Linda.

"Yeah, yeah." Joey brushes off the interruption with the implication that the prompting was unnecessary. "There are a lot of different stances to be taken. A lotta people say it's all cartoon, but it's not. *Some* of it is, but . . . a lotta people think what we're doing is very simple until they try to do it, try to play it or really get down to trying to understand what it's all about.

"At one time, everybody was saying, 'Oh, that's easy. I could do it, anyone could do that' until they actually tried it. They

Words:
CHARLES SHAAR RAMONE

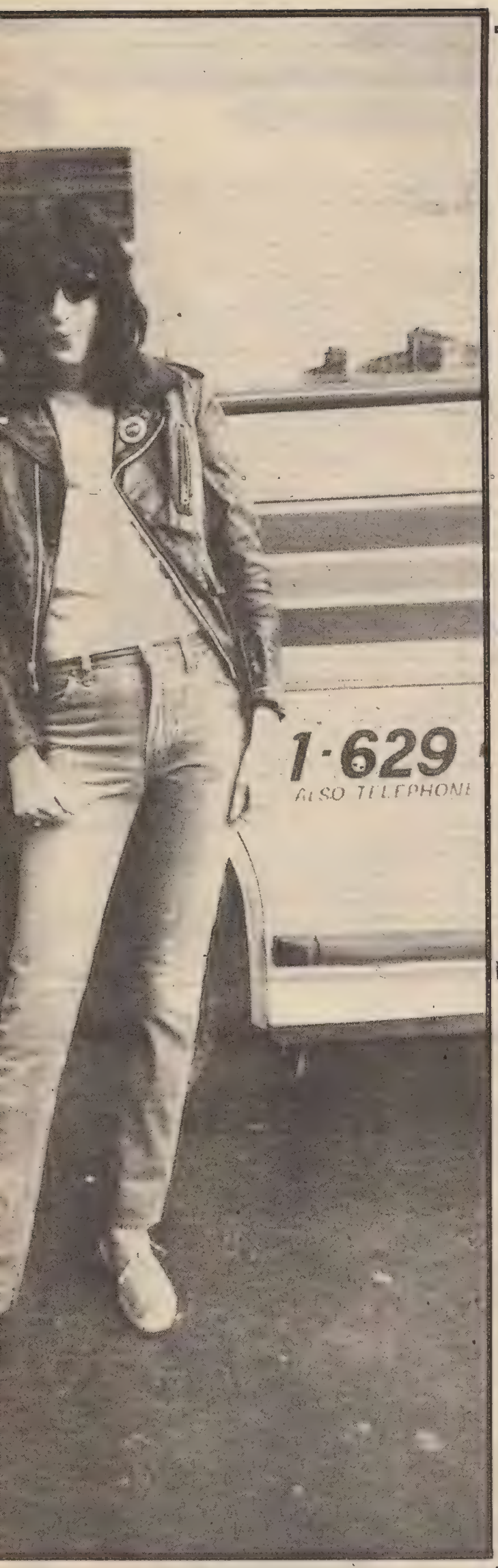
The Retu
The Thin Wh

THE R A M O

couldn't do it, y'know? All the bands tried to copy it — our style — but it doesn't sound the same either. But it's meant to be taken at different levels, but the mass majority isn't getting the point. Whether they like it or dislike it, they're missin' it.

"The people that do understand us really *do* understand us. The people who don't understand us should maybe listen to something a little more . . . *obvious.*"

On stage at Brighton, The Ramones *are* obvious. It's the first night of the tour and the monitors are out to a month if Sunday lunches. Any band that operates at as



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thunderous an onstage volume as da brudders (three Marshall 100-watt stacks for Johnny with a fourth over on Dee Dee's side of the stage, two Ampeg bass stacks for Dee Dee with a third over by Johnny's amps) is totally dependent on monitors to keep them all in touch. Without that vital link, they play on guesswork: sloppily and tensely.

Their irritation and discomfort is compounded by the fact that their concentration is continually disrupted by showers of phlegm from the faithful and — to add insult to injury — when they encore with 'Do You Wanna Dance' the power goes off halfway through the song. They carry it through on charisma and solidarity, but it is the kind of Ramones show that one would not want on a bootleg.

Backstage, Dee Dee is furious.

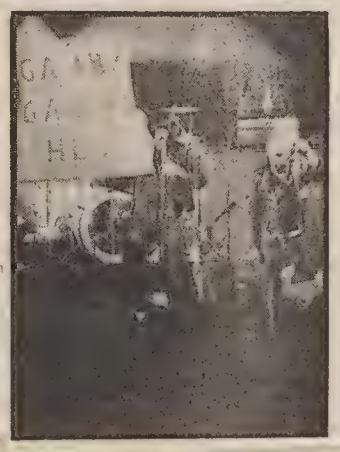
"We're gettin' big in the States now, an' we don't haveta come here. It costs us money to come here an' play, ya know?" he declaims, banging one fist on his knee to make his point. "But we like comin' here an' we want to come here, because we'll never forget that it was the British who took us in first and that we had fans here when we were still playin' to 35 people back home. But I'm 28 years old an' a grown man an' I don't like bein' spit on!

"Back home, that's fightin' talk, spittin' on someone. You spit on me in the street an' I'll kill ya. That's showin' contempt for someone, spittin' on them? Do The Clash get spit on?"

He deflates slightly when informed that, yes, The Clash do still get spat on and, no, they don't like it one little bit better than he does.

One week later in Aylesbury Friars, The Ramones redeem and are redeemed. The deejay informs the audience that The Ramones will be very unhappy Ramones if they are spat on and they in fact cop less gob than The Clash did when they were there.

Pix
PENNIE RAMONE



"Spector worked on one chord for ten hours. I phoned my mother and said 'Me, I'm not suited for this life."

I'd taken my cold to Aylesbury to see if it would succumb to intensive therapy and, of course, it does for over four hours, which renders The Ramones a superior panacea to Night Nurse. The Aylesbury set was cretin heaven.

From Joey's opening announcement of "It's true . . . we *are* The Ramones!" to the final encore, from *"Hey ho let's go"* to *"Gabba gabba hey!"* Ramone fever spreads like wildfire. Once again, all thoughts of The Ramones as good-fun-in-'77-but-hopelessly-outmoded-now-poor-dears are banished to the outermost darkness where discarded theories lie in dolorous heaps, whimpering to themselves. And if you've got a minute, I'll tell you why.

MUCH of classic UK punk was initially constructed partially in The Ramones' image. The volume, the pace, the simplicity, the (apparent) nihilism, the leathers and the sneakers were all poured into the cauldron and adopted along with the sartorial, musical and conceptual contributions of the Pistols and The Clash, but the satire and soppiness that went along with the other Ramone ingredients remained unique (The Undertones copped the teenage wimpiness, true enough, but it's somewhat cloying when isolated from the mock aggression and the whackiness).

Where Britpunk singers roared and sneered, Joey Ramone remained wistful and innocent, elegant in his very clumsiness. Their interests and preoccupations — not to mention stylistic devices — coincided with those of what later became 'punk', but The Ramones themselves remained *sui generis*, a law unto themselves. They copped a righteous roasting for not conforming to the exact, specific requirements of punk dogmatists and ideologues, but hey! tough cookies; The Ramones don't conform to anything much except the demands of Ramonehood. When they first reared their monkish heads in Manhattan way back in punk prehistory, they weren't anything except Ramones (though one critic did describe them as 'Semi-glitter' at the time), just as they aren't anything except Ramones now. It's just that the world seemed to catch up with them back in '77.

Now half the bands who copied them way back then have moved on to discover themselves, and the ones who are still copying them are the one's who are trapped, because they never understood what made The Ramones what they were in the first place. The Ramones defy logic and custom as much as ever. They even defy the laws of geometry: their angle on rock is simultaneously obtuse and acute, and that *is* impossible. Ask any mathematician and he'll work it out with a pencil.

Of course, The Ramones couldn't just become Ramones. First, they had to invent themselves. As a piece in *Rolling Stone* revealed a while back, Joey Ramone was once Jerry Hyman, just as Dee Dee was Derek Colvin and Johnny was John Cummings. Their parents were interviewed; The Ramones were displeased.

"They put ya down for years and then they get in the article," complains Dee Dee. "When we play Atlanta my fadder comes to see us — 'That's mah boy up there' — but now what I get is, 'How come ya ain't made it yet? How come ya ain't had a number-one rekkud? How come ya ain't as big as Kiss?' No more about the parents!"

Johnny and Dee Dee had attempted to start a band as early on as the early Beatle days when the British invasion hit. "We went out and got guitars, but we couldn't play 'em. We couldn't play any of the songs, so we forgot about it," confesses Johnny with a hint of a smile.

"Bein' in a band was just somethin' we'd fantasised about," offers Dee Dee. "But you just end up gettin' bad grades in school, your folks get mad atcha cuz you make so much noise in your room . . ."

So the future Ramones joined the lumpen New York rock audience, standing on line at the Fillmore East swallowing up the sound and fury of '60s rock. They still speak in respectful voices of The Vagrants, the New York band led by Leslie West before he took his gargantuan bulk to Mountain, of Young Rascals and Vanilla Fudge (the Italo-rock figureheads of NYC), of Jimi Hendrix.

But then rock went down the dumper in the early '70s, and they got their kicks from Slade and T. Rex and early Bowie and The New York Dolls . . . and then Johnny and Dee Dee bought new guitars and started again.

" 'Ramone' was like short for all those unpronouncable Italian names," mumbles Johnny through a steak, "and we thought people shouldn't haveta tax their minds to remember your last name as well as your first name, so we all had the same last name."

Different friends were brought in on different instruments — Randy California of Spirit had been in their school as a kid, but he quit long before he would have had a chance to become Randy Ramone — and the brudders tell suitably embroidered tales of trainee Ramones who'd run screaming naked into the street after rehearsals ("He's working in a button factory now") or who'd had to leave to continue his course of ECT. Initially, Joey'd been the drummer.

"Yeah, yeah, right," interposes Joey in improbable nasal tones. "I was a regular Keith Moon. A King of Rhythm. I just had that beat, ya know?" But Joey became the singer, and Tommy Erdelyi — namechecked on stage by Joey as "the late Tommy Ramone" — came in on drums.

While allowing that "Tommy was a good producer — he got that raw sound down real well", no present Ramone has a single good word to say for the tiny pockmarked one. They were not amused by the fact that he'd gone around claiming to have written most of the material and invented the entire Ramone concept. "He was a creep, ya know?" mutters Joey through his nose. "I hated his guts. When he left he told everyone that without him we wouldn't know what to do'n we'd be lost and we'd break up. Now we're doin' better than ever."

"The group woulda broken up if Tommy *hadn't* left," interposes Dee Dee.

"Ya oughtta hear his demos," continues Joey, "He's making a solo album. I think he wants ta be the next Steve Forbert. But we were called The Ramones 'n' everything before he ever came along. Ya know what? When he quit playin' the drums he wanted to play lead guitar. He told John that we were gonna have two guitars from here on."

Tommy gets sole credit for having written 'I Wanna Be Your Boyfriend', the first great Ramones teendream ballad, a tradition since built into a succession of tearful confections scattered around the landscape of the subsequent albums. "Great song," he whines. "Shouldabinnahit."

That's the story of The Ramones' musical life. *Great song. Shouldabinnahit.* When the cover photo for 'End Of The Century' was delivered, Sire Records in the States told them 'This is the first real cover you've given us.' On this cover, The Ramones appear *sans* leathers in colour-coded T-shorts; black for Dee Dee, yellow for Joey, red for Johnny, blue for Marky. After all those album sleeves which sent hundreds of bands off to buy leathers and find brick walls to lean against, *this* is a 'real cover'? Pshaw!

Now the radio stations aren't afraid of them any more. "We're still wearin' leathers on the record, though," Dee Dee states helpfully.

Ramones music *is* dead simple . . . if you happen to be a Ramone. To oher people, it's either so one-dimensional that it's totally devoid of interest, or else a series of endless urban catacombs filled with contradictions, trapdoors, farce,

ghoulishness, self-pity. To the Ramones, it's exactly what rock music is supposed to be: all the bits they like with all the other bits left out. So much left out that people weigh in with remarks about 'minimalism' or that copy-right agencies refuse to register some of the material on the grounds that they aren't complete songs.

The very first Ramones song ever written, 'I Don't Wanna Walk Around With You' (composed by Johnny and Dee Dee on the afternoon that they bought their instruments) fell foul of this fate, The song in question goes: *"Wantchewtreefawww!*
"I don't wanna walk around with you,
I don't wanna walk around with you,
I don't wanna walk around with you,
So why'd'ya wanna walk around with me?
(Oh oh oh)"

That's it. That's the whole song. The copyright people claimed it was only a fragment. R.D. Laing should have been so lucky to have written that.

LIFE in The Ramones goes on. They made a movie, which was dreadful, and they don't defend any part of it in which they do not appear or perform. The reason that *Rock'N'Roll High School* is a screaming yellow zero is that it falls into precisely that trash-aesthetic crevasse that The Ramones vault so effortlessly: it is neither bad enough to be laughed at nor good enough to be enjoyed. The makers substitute shoddiness for suss: they continually hedge their bets and peek nervously

1-2-3-4 Turn the page to read some more

DA BRUDDERS

7-8-9-10 Here's your chance to read again

over their shoulders.

There is no point where the movie stares the audience straight in the face and demands that they make an actual decision about the merits of what they are doing. There is nothing in it to be either understood or misunderstood. The trashiness is not a stylistic device employed for the love of it, but a snivelling cop-out for ineptitude. Dee Dee will — in another context — cite the American deejays and music biz flotsam who describe any group who are inept as 'punk rock', but that is precisely the kind of thinking employed in the movie — that a film becomes 'trashy' or 'punky' simply because it is bad, and that on these grounds it is not only excuseable but somehow even praiseworthy — and thereby The Ramones are damned by association, through no fault of their own.

Helplessly, Johnny cites several moments in the original script that utilised The Ramones to fuller and more effective extent; moments which were either never shot or else edited out. "It was like they were afraid that they'd weaken the movie if they used us too much."

Instead, they concentrated on the plot: a plot so feeble that it should have been simply waved at the audience, subjected to hoots of mirth and then booted into the middle distance. Still, it was a movie and The Ramones wanted to make a movie and no-one else was offering them one.

At least da brudders are doing better on vinyl than on celluloid. Phil Spector played Biggest Brudder on 'End Of The Century', an epic confrontation between the *idiots-savants* and the ageing *enfant terrible,* and the wonders of Spectorscope transform them into giant Ramones in an alley the size of the Grand Canyon, Johnny's guitar taking on the rumbling weight of an entire battalion of cellos. No guns were pulled during the session, and an atmosphere of sweet co-operation overhung the proceedings.

"He wasn't telling us what to do all the time or nothin'," reminisces Dee Dee. "We had a rehearsal where he came along and we played him all the songs, and we doubled up on the bass and drums as well as the guitars. You know that first chord in 'Rock 'N' Roll High School'? He worked on that one chord for ten hours straight. I couldn't take it. I 'phoned up my mother and said, 'Ma, I can't take this no more. I'm not suited for this life'."

The album delves back into Ramones lore by reintroducing Jackie and Judy from the first album's 'Judy Is A Punk' on 'The Return Of Jackie And Judy', reprising the old 'Havana Affair' with 'This Ain't Havana' and including — for the first time — a version of 'Chinese Rocks', a song Dee Dee wrote back in his days as a junkie. When performed by Johnny Thunders' Heartbreakers, the song was an obnoxious hymn of praise to the nastiest drug in town, and in those days — with Dee Dee's addiction still an uncomfortably recent memory — da Brudders had virtually disowned the song. Why, then, are they playing it now?

"We heard a lotta groups playing it, and it all sounded like a bad imitation of The Ramones," Dee Dee explains. "I wrote the *whole* of that song. Richard Hell just wrote the riff in the middle — Thunders and Jerry Nolan had *nutt'n* to do with it — and Hell had nutt'n to do with the lyrics or the construction of the song. We just took it back.

"An we don't glorify shootin' dope. The Heartbreakers were proud of bein' junkies, but when we do it it's just a straightforward account of what an addict's life is like, and then it's over an' we're onto somethin' else. Shootin' dope's a lifetime thing, but you can't sniff glue for more than a few months."

Why not?

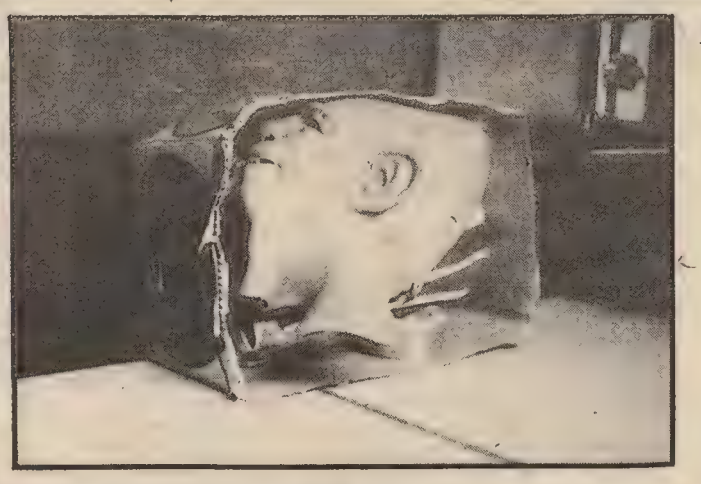
"Because yer hair falls out and you can't do nott'n' 'n' then ya *die*. When we wrote that song 'Now I Wanna Sniff Some Glue', it was like an obvious joke, because no-one we know sniffs glue, 'cuz that is the most uncool thing you could possibly do. And then when we did the song there were all those kids sniffin' glue in Scotland or sump'n and they blamed it all on us. It was nutt'n ta do with us."

It's Dee Dee's upbringing as an army brat in Germany which is responsible for the heavily satiric militaristic streak in The Ramones' presentation. "We told people that we were real disappointed at bein' rejected for Vietnam and they t'ought we were bein' serious. We were all too young for Vietnam an' if we weren't we woulda bin drafted. There's this band in New York called Shrapnel and they're all about 17 and they wear army uniforms and play from behind sandbags. Nobody takes *them* seriously."

Later on, Joey gives me a copy of Shrapnel's single. The song titles are 'Combat Love' and — out-Ramoning The Ramones — 'Hey'.

"Militaristic? Well, we're a team, a squad, a force. It's not like there's some big rock star up dere or nutt'n with his backup band. We're a team."

Marky Ramone, the newest acquisition, is part of the team. "He was more of a Ramone in spirit than Tommy ever was. He had his own leather jacket'n everything. He was. . ." Joey's mouth twitches at one corner. . ."one of us!"



"When I got all our reviews I wondered whether there was sump'n wrong with us . . . There ain't nutt'n wrong with us.

CONTINUED

"GABBA Gabba weeeeeee 'cceptcha! Weeeeeeeeeexeptcha! one of us!"

Leaning against the back wall at Friars, your correspondent is revelling in a little taste of rock and roll heaven. Despite Joey only singing half of 'I Wanna Be Your Boyfriend' because of the aforementioned stomach cramps, tonight The Ramones are in full flight. Each "Wanchewtreefawwwww!" and each headlong rush into the next Ramone epic is whipped out like some audacious feat of conjuring or gymnastics, trucked out with an innocent glee betcha didn't think we could do it again, huh? JUST WATCH! — and pride and enjoyment.

Little bits of Ramone magic — like the way Johnny's thunderously over-amped guitar creates so many overtones on 'Rock 'N' Roll Radio' that you'd swear there was an organ in somewhere. Like the way Joey even tries to jump around like his more athletic colleagues and of course it's ridiculous, but it's great that he's enjoying himself enough to try. He ho! Let's gooooooohhh!

And 'Rock 'N' Roll Radio' pulls a couple of strokes that a group more selfconscious would never have dared to try: the threat of apocalypse slipped in and stated so directly that you could miss it completely, the goofy nostalgia, and the lines: *"Do you remember lying in bed/with the blankets up around your head/radio playing so no-one can see?"* It may just be an imminent second childhood, but no rock band ever asked that question before, and no rock band ever made me remember doing just that thing. Rockin' rock and roll radio! Let's gooooohh!

For this and much else. . .in many ways, sure, you're right. The Ramones *are* dumb. But they're dumb in a more communicative, expressive way than anyone else, and musicians far more versatile and songwriters far more 'articulate' have expended all their hard-won skills and failed to say and play one-tenth as much. The fashions which they helped to create may be dead, their old imitators may have either moved on or else run aground, but The Ramones simply ramone on, one of a kind, a law unto themselves. Nobody does it better? Nobody does it, *full stop.*

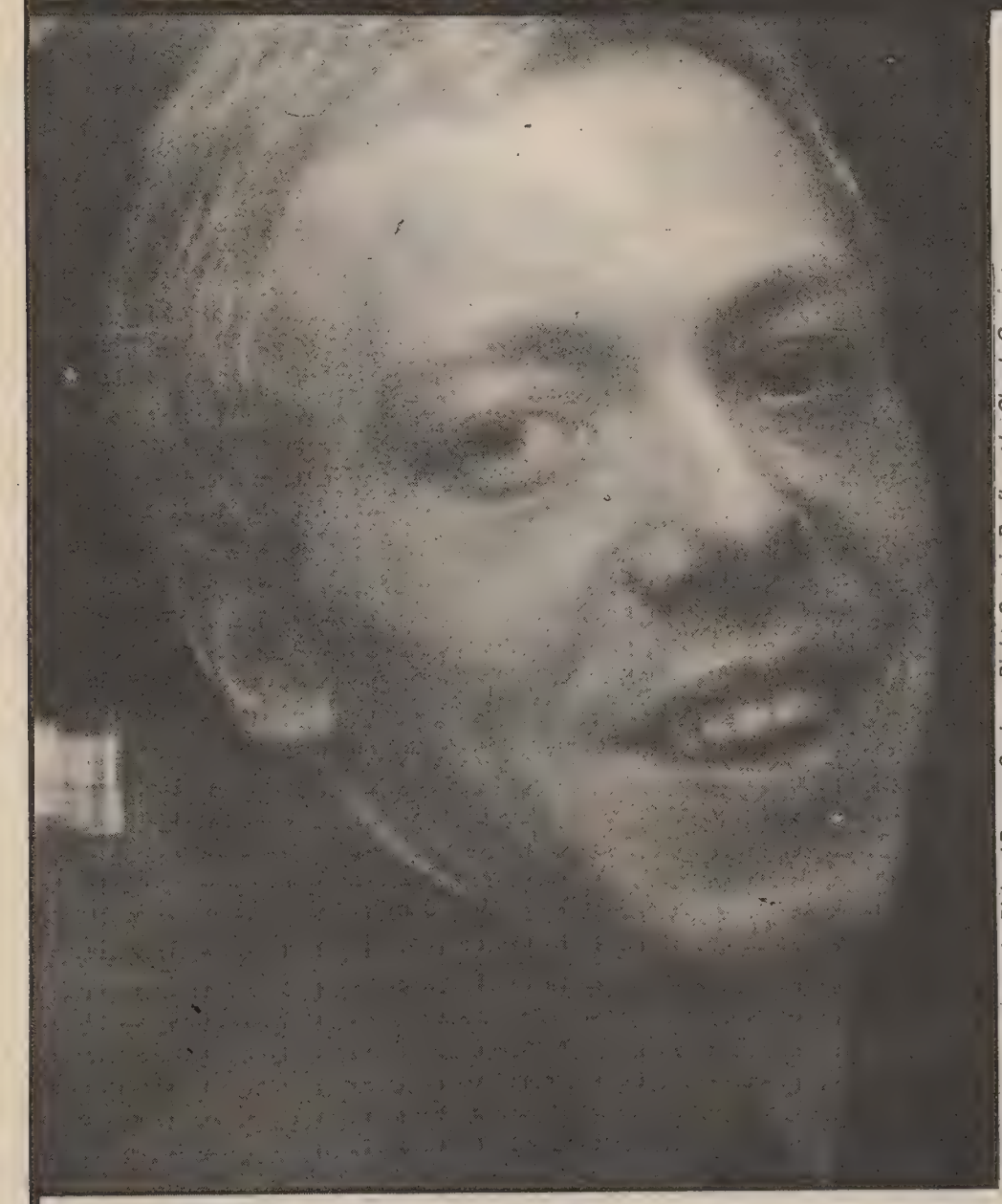
Or like Dee Dee as he clambered onto the coach after the Friars gig, while Johnny went to sit up front and watch the road and Linda wrapped Joey up in a blanket: "When we got all our reviews 'n I read what the writers had ta say about us I wondered whether we were wastin' our time. Like maybe there was sump'n *wrong* wit' us. Ya know? Then we get up on stage and we rock out an' I know there's nutt'n wrong wit' us.

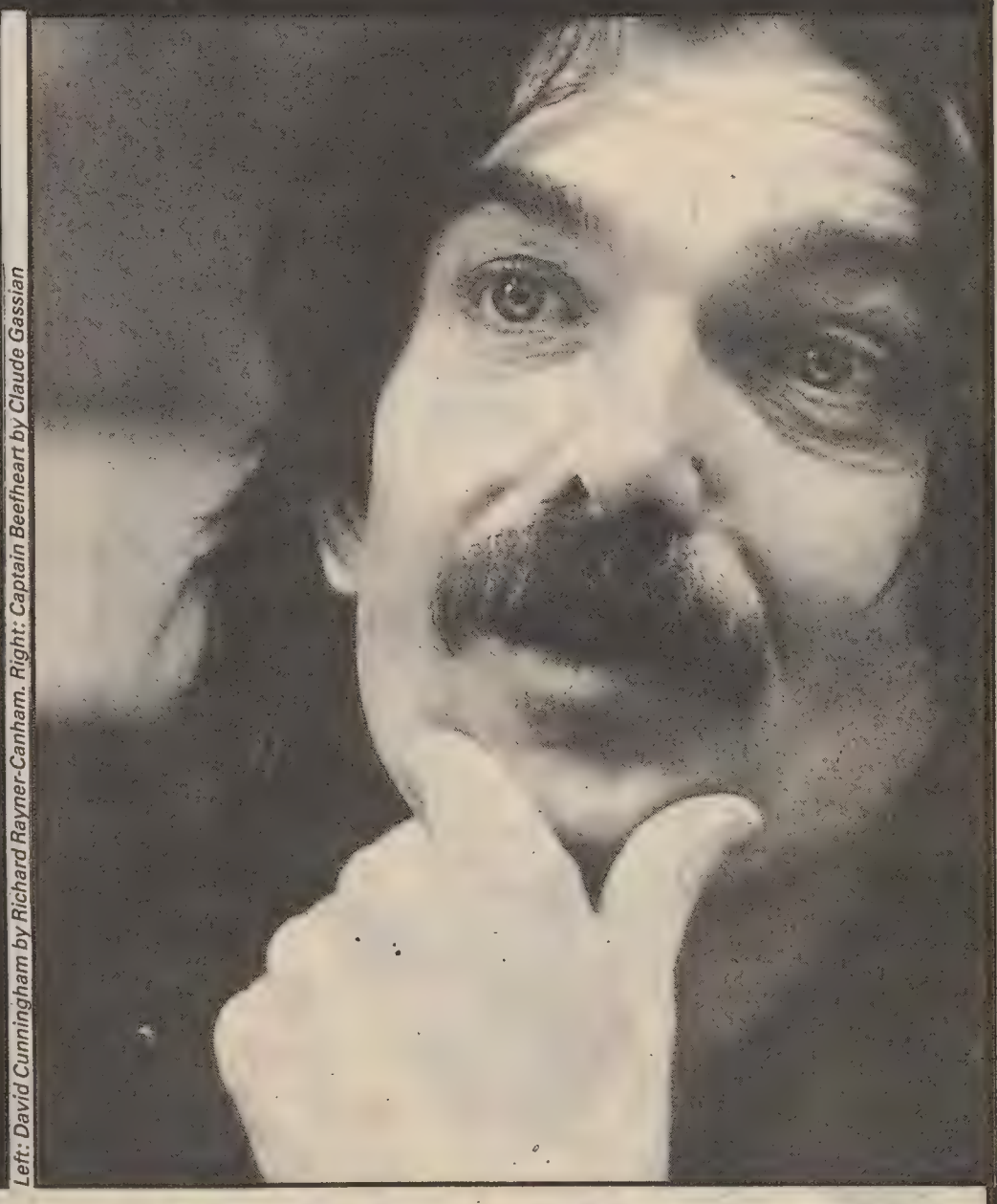
"Nutt'n!"

Nutt'n can stop the Mooks Of Earl. Play it again, bruddas. An' again an' again an' again.

Wanchewtreefawww!

ALBUMS





Left: David Cunningham by Richard Rayner-Canham. Right: Captain Beefheart by Claude Gassian

Flying beasts and shiny lizards

THE FLYING LIZARDS
The Flying Lizards (*Virgin*)

CHEWING on a typically hilarious John Cage memoir, digesting the Formalist perfection, the Formalist splendour, I realise that absolutely nothing is demonstrated beyond the demonstration itself . . .

Formalism — an interest in merely filling in forms, an avoidance of actually saying anything, a long historical chain of empty vessels: method wins out over 'message' every time.

The first album from busybody David Cunningham's Flying Lizards marriage (pop music industry met dumb 'intellectual' economy) lives in a slum near the edge of the eternally Art-ridden. The Art world has thrown up half-a-dozen or more such prefabricated duplexes in the recent past, and rented them out to a youth culture (rock and roll, call it what you will) it also impoverishes.

The juxtapositions of pretty soundings can yield unsuspected pseudo-semantic effects which can be surprisingly funny (Flying Lizards 45s 'Summertime Blues', 'Money' and 'TV' — all included on this LP) or touchingly suggestive (two Vivien Goldman songs: 'Her Story' and 'The Window') — or pointless (everything else on LP).

It is hit or miss, hit and miss — aleatory. This is: a (rock and) roll of the dice. But what dice? Exactly. It is an almost totally reified *(no such word: Ed, Oxford English Dictionary)* — and rarified — self-reifying *(look, I've told you once)* proposition: blowing one possibly useful idea out of all proportion, making of it an immovable set of beliefs. Here's your album's worth of a decent single, in which the apparently radical is never more than a part of the continuum; it all heads for a

common memory, a common destiny, a common materiality.

The Flying Lizards — in all their mastery of mystery — demonstrate that they can cut the rock and roll Word line in some different and unexpected places, simply to reassemble the pieces of received conventional discourse in orderings which bespeak no more a mastery of form than a servitude to it. It's only a good hobbyhorse for the lucky few . . .

At the end everyone throws away their colouring book and crayons.

Ian Penman

BOBBY RUSH

Rush Hour
(Philly International Import)

With a few honourable exceptions, the satin sounds of Kenny Gamble and Leon Huff's branded Philadelphia International label usually leave this writer's mojo idling. But then Bobby Rush's 'Rush Hour,' which rolled off the TSOP production line last Autumn, could have come from someplace else altogether.

It's an urbane combination of Chicago blues and Southern funk, a good gritty mixture that picks up from Lee Dorsey and contemporary Albert King and then delivers in the kind of sophisticated, understated wrappings that Huff and Gamble — who produced, arranged and co-wrote — ususally lavish on their staple soft-core disco mush. Bobby Rush has made probably the best, if not the only, soul album of its kind since Don Covay's mid-70's Mercury releases, and could surely do justice to Covay's 'It' Better To Have And Don't Need (Than To Need And Don't Have)' should he find the time.

As it is, his sources are primarily the blues, though not so much the form as the content. 'I Wanna Do The Do,' which kicks off the album, is his slinky disco reading of Ko Ko Taylor's version of Willie Dixon's 'Wang Dang Doodle.' 'Evil I . . .' quotes from the Howlin Wolf's own 'Evil.' True to tradition, Rush reshapes the material and adds his own. And true to the idiom, he brings a sly sense of humour to bear: *"Lost the keys to my deposit box / the key to the telephone / Lost the key to the door / key to the car / key to my baby's home"* ('I Can't Find My Key').

'Rush Hour' won't pull the rug from under all the witless plastic imitators hustling behind the few real innovators in the field. It's not *that* good. But Bobby Rush, whoever he is *(Otis' young brother, apparently — Ed.)*, deserves more recognition than he's likely to get. And anyone attracted by the names invoked over these paragraphs could do worse than come on into his kitchen and sample what he's cooking.

Paul Rambali

CAPTAIN BEEFHEART AND THE MAGIC BAND
Shiny Beast (Bat Chain Puller) *(Virgin)*

OF ALL the shoddy practices perpetrated in the name of rock and roll, none beats the treatment of Don Van Vliet.

In the world of rock music, Captain Beefheart stands alone, a talent so unique that, as Lester Bangs remarked in *NME*, he might as well be in a parallel universe. Yet because of a series of tawdry contractual disputes, Beefheart has been banished from record in this country for *six years* now. It's despicable.

The story of 'Shiny Beast' is one of the most complex in rockbiz legal history, but the vague outline goes something like this:

When last heard of, Captain Beefheart was effectively a solo artist. The Magic band that between '69 and '79 created possibly the greatest quartet of albums in rock — 'Trout Mask Replica', 'Lick My Decals Off Baby', 'The Spotlight Kid' and 'Clear Spot' — had disbanded after suddenly losing its way on the would-be commercial venture 'Unconditionally Guaranteed'. Zoot Horn Rollo (Bill Harkleroad), Rockette Morton (Mark Boston) and Ed Marimba (Art Tripp III) quit to form Mallard and engage in a verbal battle with their old employer. They called him a "thieving arsehole", he called them "a bunch of quacks", and both parties made extravagant claims about their own input into the Magic Band's masterpieces.

Meanwhile Beefheart, under the influence of his manager/producer Andy DiMartino, hit the nadir of his career with 'Bluejeans And Moonbeams' (1974), an album which sounds like it was . . played by a bunch of sessionmen who'd never head of 'Trout Mask Replica' (which it was).

Predictably, the Captain soon fell out with DiMartino, but the damage was done. His career and self-confidence looked to be in shreds.

Down on his luck, his old friend and enemy Frank Zappa very generously (he really made that clear) took Beefheart under his wing and out on the road with the Mothers. The outcome was a live LP, 'Bongo Fury', which despite Beefheart singing lead on half of it was little more than another production-line Zappa product. Litigation between Zappa's company (Reprise) and Beefheart's (Virgin) meant it never saw the light of day here anyway.

By now jointly managed by Zappa and his manager Herb Cohen, Beefheart set out to record a proper Magic Band album, financed by Cohen and Zappa. He met up with a marine biology student named Jeff Tepper, they put a band together, and with Zappa producing came up with 'Bat Chain Puller', a marked return to form.

That was in 1976. But before a release date could be set, Cohen and Zappa aplit up and Beefheart was caught in the crossfire. Eventually, after two years of legal wrangling, he gave up on 'Bat Chain Puller' and went into the studios to record a modified version — the product we see before us now, 'Shiny Beast (Bat Chain Puller)'.

Even then the problems weren't over. 'Shiny Beast' slipped out in America courtesy of Warners in 1978, but yet more legal problems delayed its release here until this week. As for the future, the way looks clear. Virgin has Van Vliet under worldwide contract, he's due here to tour with substantially the same Magic Band that cut this album, and both he and Mr Branson are keen to see him recording. How wonderful, man.

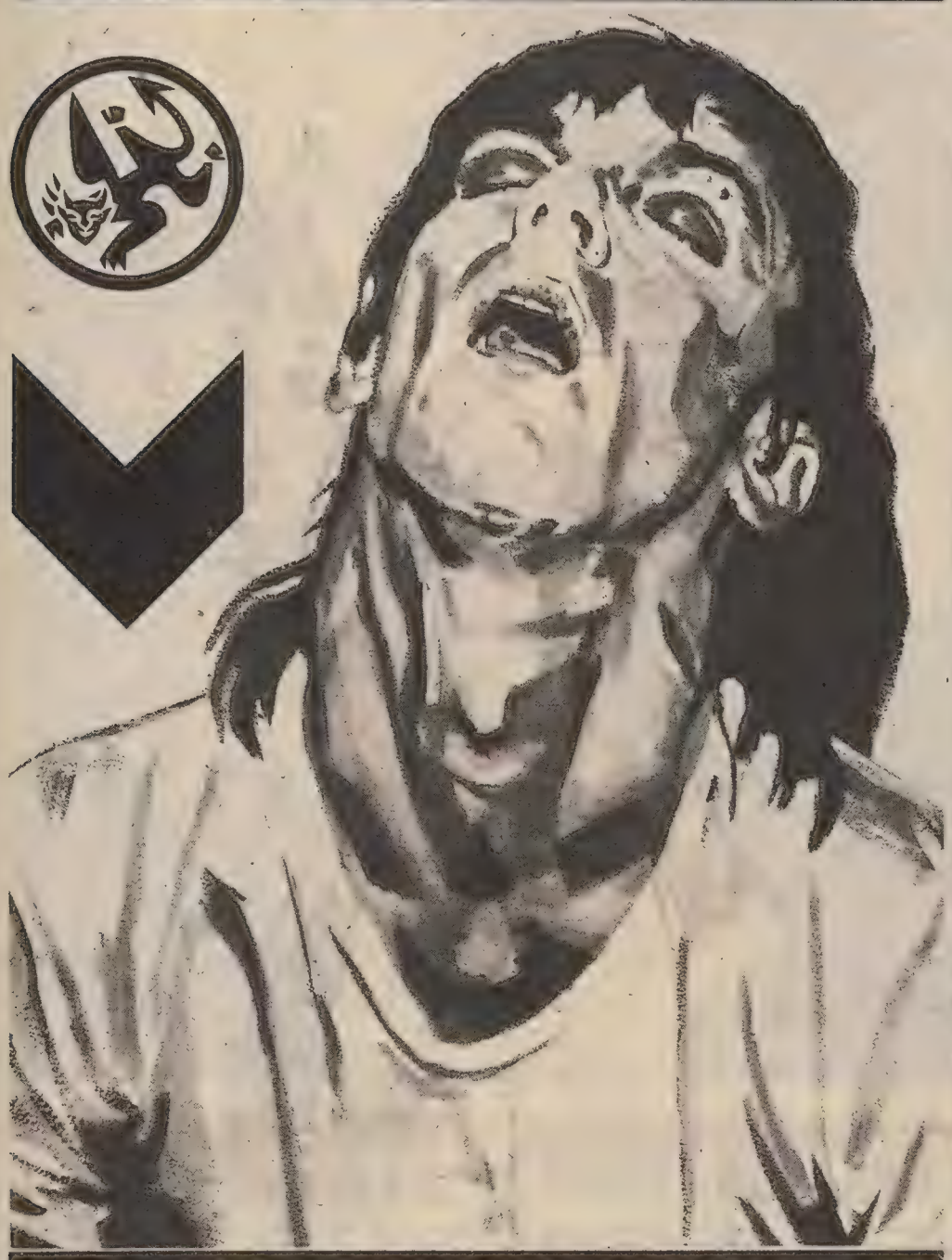
Listening to 'Shiny Beast', one thing is instantly obvious: Beefheart's silence these past five years hasn't been for lack of inspiration. Indeed, it only makes his artistic capitulation to Andy DiMartino on 'Unconditionally Guaranteed' and 'Bluejeans and Moonbeams' and Zappa on 'Bongo Fury' all the more mysterious. It was always hard to understand how this 'non-musician' could convey his revolutionary concepts to his musicians, and those mediocre pop albums seemed to prove Van Vliet was in fact less in control than his writing credits led one to believe. Maybe he really was as dependent on the Mallard guys as they claimed . . .

'Siny Beast' says think again. For the first time since 'The Spotlight Kid' the Captain takes the production credit (shared with one Pete Johnson) and to all intents and purposes the result is the fifth record in the series which began with 'Trout Mask Replica'.

The players appear to be 'real' musicians (he always

■ *Continues over*

IGGY POP



STRAIGHT MUSIC PRESENTS

IGGY POP

FEBRUARY TOUR

2 AYLESBURY FRIARS
4 NEWCASTLE CITY HALL
5 ABERDEEN CAPITOL
6 EDINBURGH ODEON
7 MANCHESTER APOLLO
8 BIRMINGHAM ODEON
10 BRISTOL LOCARNO
12 HAMMERSMITH PALAIS

NEW SINGLE

LOCO MOSQUITO

FORTHCOMING ALBUM

SOLDIER

Rednecks 'n'

Peter Haycock, Ronnie Van Zant.

Pic: Jill Furmanovsky

LYNYRD SKYNYRD
Gold & Platinum *(MCA)*

UP until the air-crash which all but wiped out the band's personnel entirety, Lynyrd Skynyrd were maybe the ultimate in Deep South redneck rock'n'boogie. Love it or leave it, they perfected a style of swaggering hard rock (with a mythology to match) that was to be copied by bar-room bands from Barnsley to Benidorm with results that were never pretty to behold.

'Gold & Platinum' is, as its title crudely proclaims, a best-of compilation. A double-album, it draws together 16 of the better-known tracks from the seven albums cut under the leadership of Ronnie Van Zant; numbers include the fine, and uncharacteristically sensible, 'Saturday Night Special', the epic 'Free Bird' and that famous two-fingered salute to meddlesome pinko wimp Neil Young, 'Sweet Home Alabama'.

For the rest, a few song-titles like 'Gimme Back My Bullets' with its robust attitude to gun-control *("Tell all those pencil pushers better get outa my way")* or 'On The Hunt' *("a horse and a woman, yeah/Well, both of them you ride")* or 'Whiskey Rock-A-Roller' *("Women, Whiskey and miles of travellin'/Is all I understand")* pretty well sum up those good ol' boys' outlook on life in all its rich wit and wisdom.

Given that, Skynyrd could often play with deceptive sensitivity and a subtle deployment of dynamics; it wasn't brute force and ignorance *all* the while. As a summary-cum-souvenir of one of the better bands in their particular field, then 'Gold & Platinum' is, for those so inclined, worth picking up and investigating. Just keep your hands where I can see 'em.

Paul Du Noyer

Beefheart

From previous page

claimed to prefer the untutored), but their understanding of Beefheart's muse is stunning. The musical structures may be uncharactistically formal, but they sound like Beefheart songs should. What they lack in wildness and in that timid, searching quality the old Magic Band brought to bear (probably because they really weren't sure what happened next), this Magic Band makes up for in studious, intricate dedication. What is lost is greater, of course, but this is still an extraordinary accomplishment. They *are* a Magic Band.

The ensemble is led by Jeff Moris Tepper. Slide guitar, guitar and spell guitar is the credit, and a worthy successor he is to Zoot Horn Rollo, Antennae Jimmy Semens and Winged Eel Fingerling; more consistent than Fingerling, tougher than Rollo, yet cut in that same insectile, buzzing mould.

His partner — they've always come in pairs — is Richard Redus: slide guitar, bottleneck guitar, accordion (lovely touch) and fretless bass (one of three bass players, the others being air bass and bass).

The remaining basic components of this band's glorious swell are Eric Drew Feldman (synthesizer, Rhodes and grand pianos and bass), whose activities are sometimes hard to gauge beyond a pleasing thickening of the sound, and Robert Williams, the drummer who collaborated with Hugh Cornwell on 'Nosferatu'. Here he plays to strict guidelines, effectively tracing the myriad twists and snags of the music, but somewhat characterless compared to Drumbo and Art Tripp III.

Speaking of whom . . . Crucial to 'Shiny Beast' are the two superficially disposable elements supplied by the two ex-Zappa sidemen, Tripp (who when he first quit the Magic Band vowed never to return — the "thieving arsehole" quote is his) and Bruce Lambourne Fowler. Texturing the music with beautiful contrasts, Tripp's marimbas chime delicately as in Beefheart's heyday, whilst Fowler's trombone provides the perfect reflection of the Captain's almost primeval consciousness. The cave-like paintings, the primitive gashes of imagery, the animalistic vocals, all find an uncanny echo in the sad, spluttering trombone. It's a unique instrument, yet so ignored that only Fred Wesley, primarily towards the end of his stint with James Brown, has ever exploited it effectively before.

Beefheart responds to its jungle resonances by closing the set with the most touching of all his unaccompanied poems, 'Apes-Ma'. *"APES—Ma, Apes-Ma, your cage is too dirty Apes-Ma . . . the little girl that named you years ago has died now and you're older Apes-Ma . . . you're eating too much and going to the bathroom too much, Apes-Ma. And Apes-Ma, your cage isn't getting any bigger Apes-Ma . . ."* Beefheart's feeling for the little birdies and animals has always gone far beyond either sentiment of politics; here it seems almost autobiographical.

Throughout 'Shiny Beast' the Captain's lyrical gift is at a peak. 'When I See Mommy I Feel Like A Mummy' — a classic furry dinosaur Magic Band music — is a growl of frustration: *"I'm gonna seize her . . . gonna wrap her up . . . her interest fades like breath on a mirror . . ."*

And continuing his personal vision of American folklore, there's 'The Floppy Boot Stomp', wherein a farmer summons up the devil: *"The floppy boot stomped down into the ground / the farmer screamed / 'n blew the sky off the mountains / eye sockets looked down onto Chestbone Meadows / 'n the sun dropped down / 'n the moon ran off / his heels 'n elbows pale as chalk . . ."*

Some of it makes sense, some doesn't. Some rhymes, some doesn't. Some scans, some doesn't. The are no cliches.

There *are* flaws in 'Shiny Beast', principally in the conflict between conservatism and anarchy; between the staid pop hangover of the DiMartino days, compounded by the players' 'musicianliness', and Beefheart's primitive, instinctual nature.

This is particularly evident on the two instrumentals, 'Ice Rose' and 'Suction Prints'. The second is better — a marvellously crazed skeleton dance — but both are formally written, and 'Ice Rose' especially leaves a slightly Zappa-ish aftertaste.

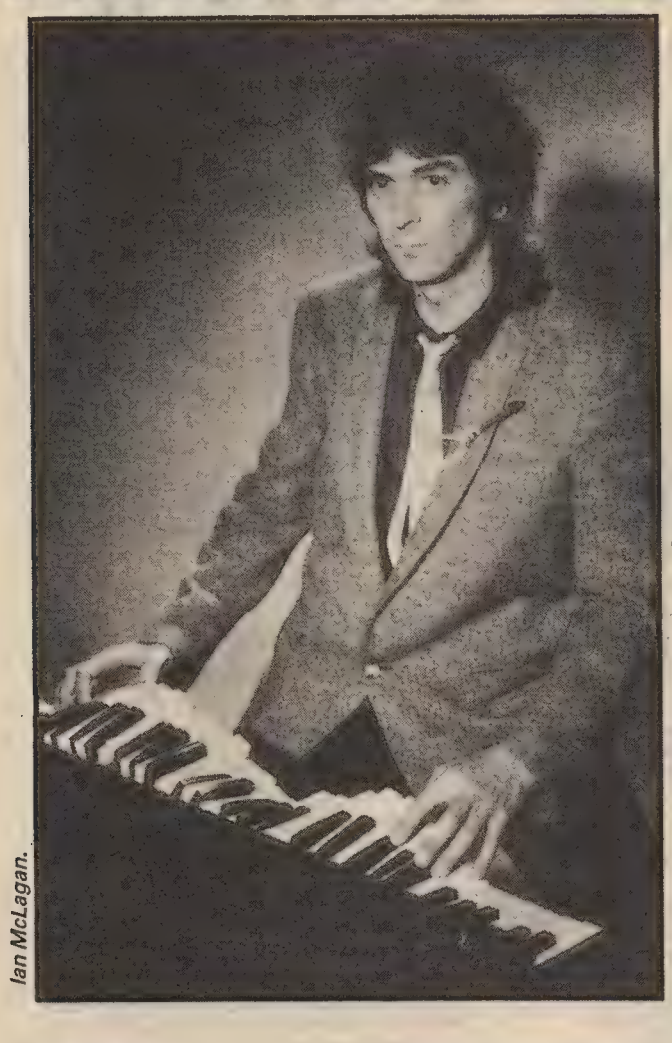
Strangly enough, this isn't the only song that reminds one of other artists. 'Love Lies', and affecting stood-up in love song, is not unlike a mutated Tom Waits ballad, whilst 'Harry Irene', featuring Redus' accordian and Beefheart's whistling, has a plot and tune so similar (and inferior) to Hall & Oates' 'Abandoned Luncheonette' it seems more than coincidence. Beefheart a copyist? Stranger things have been known, but I can't think of any right now.

But when Van Vliet opens his mouth and blows his stacks on a classic theme like 'Bat Chain Puller', one of the Caps's click clack locomotions — *"Bulbs shoot from its snoot 'n vanish into darkness/it whistles like a root snatched from dry earth/sod bust 'n rakes with grey dusts claws/announces its coming into morning"* — well . . . only one man can write words like that, and only one man can sing them.

'Shiny Beast' may not be 'The Spotlight Kid', but Captain Beefheart still is.

Phil McNeill

Barbarians



Ian McLagan.

use of it.

His organ and piano were integral to The Small Faces' sound and no-one took better advantage of the scope available on Rod Stewarts' pre-Hollywood albums. Yet he solos little on 'Troublemaker', instead writing and singing to surprisingly memorable effect. Thanks mainly to guitarist Johnny Lee Schell, the album is closer to the Stones than to McLagan's soul roots, though its cheeky belligerence is individual enough.

Laid back it isn't, Jim Keltner in particular belabouring his kit like a man well shaken and stirred. The New Barbarians crop up on 'Truly', a superior first cousin to the Stones' 'Cherry Oh Baby', and Ringo thumps away on the appropriately good-natured 'Hold On'. Otherwise, Ian largely paddles his own canoe, displaying a far stronger voice than Ronnies Wood and Lane — for what that's worth.

It's not all stompalongarock, either. 'If It's Alright' is a successful sortie on the latter's rustic turf, 'Sign' is dark and brooding like Larry Wallis' 'Police Car', there's great, swaying brass on 'Somebody' and 'Mystifies Me' . . .

'Troublemaker' offers celebration, not innovation. I enjoyed it a lot.

Harry George

IAN McLAGAN
Troublemaker *(Mercury)*

AMONG secondary and occasional Rolling Stones still living, only Charlie Watts and Ian Stewart have yet to make solo albums. Ian McLagan may — like the others — owe his opportunity to this connection, but he's undoubtedly made far better

PATRICK WOODROFFE/DAVE GREENSLADE
The Pentateuch *(EMI)*

'THE Pentateuch' is a mild blasphemy on more counts than one (it ain't the first five books of Moses for a start). Of course copyrights, definitions and common nomenclature become meaningless when one is faced with a work as pointless and grossly self-indulgent as this nonsense. That's my opinion but you should rightly hear what Brian Shepherd, A&R Director of EMIR's Group Repertoire Division has to say for the defence. To him it's a "multi-media package — a contender for audio-visual presentation . . . I can see it developing into movies, video discs — the possibilities are endless."

And indeed they are. The project, to afford it the appropriate title (for it smacks of earnest weeks of labour in some remote shepherd's hut with only the wife, kids and a regular supply of damn good shag to fuel the pipe), is the fruits of a combined endeavour. Dave Greenslade, ex-Coloseum, eponymous band, meets up with commercial graphic artist Woodroffe.

Reason? Production of high-grade coffee-table fantasy artwork illustrations to accompany a keyboard dominated electronic score. We're talking about "synthesised, futuristic" music here, "the first of a new genre". We're talking about *The Hobbit*, 'Top...Topograpgic Oceans', Mike Oldfield, Roger Dean, fantastic flights of imaginative hogwash, gremlins, goblins, sub-Frazetta (and I mean sub) figures on spacescape backdrops, people with hideous full-breasted and untitillating women and hermetically sealed gods. We're talking a lot of rubbish.

And that's still my opinion. Such a blight on real imagination though — it's doubtful that 'The Pentateuch' would appeal to a reasonably intelligent child, let alone a faculty-ridden adult. It seems to me an excuse for colour supplement art, easy culture, a poster on the wall, a bauble to amaze your friends, a meandering musical bereft of personality, a spirit or humour.

I'd tell you the story if I could work it out, but having struggled with this ungainly artifact I can only conclude that I'd rather hear someone struggling through a piano scale or cocking up a recorder solo in a Sunday school panto than to sit through this synthetic pap again.

There's no accounting for taste, but this is undoubtedly to the taste of an accountant. And of course it's harmless and I'm over-reacting. It costs £8.99. Aren't you grateful?

Max Bell

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IMPORTS

"DREADFUL record," proclaimed the guy at HMV. "Nearly as bad as the newie by Sabu," opined his opposite number at Virgin's Meagastore. Actually, **Jess Roden's** 'Stonechaser' (Island), the subject of these derisive comments, isn't *that* bad. In fact is isn't bad at all.

Rather it's a professionally made, competently performed, menthol-flavoured version of that same blue-eyed soul that Roden first flipped our way back in the prehistoric days of The Shakedown Sound. But the problem with this L. Leon Pendarvis/Joel Dorn production, which features songs penned mainly by Danny Ironstone, guitarist John Cartwright and Roden himself, is that it's so safe and so eager-to-please — that its very inoffensiveness is likely to offend many on this side of the Liberty ship run.

But in Cartersville, where rock often collates with mohair and pina coladas, cuts such as 'Prime Time Love', with its platinum-plated hook, could provide the one-time Bowen, Butts and Bronco-buster with a long-overdue chart contender. For old time sake, I wish him well.

Mention of the old times reminds me that a profusion of seemingly rare albums by early doo-wop outfits are now turning up in the import racks. In recent weeks I've laid eyes on **The Teenagers'** first album for Gee, a **Chantels** offering on End and **The Flamingos'** 'Requestfully Yours' (End), all of which would normally fetch a small fortune on the collectors' market. But as these historic gems are all available at normal import prices, I can only assume that someone in the States has found all the original stampers, sleeve-plates, etc. and has begun to re-press quantities of these once ultra-rare Roulette spin-offs.

Certainly no indication is provided that the discs are reissues — all the albums bear the original catalogue numbers and the sleeve notes are those that bedecked the records way back when — "Frankie Lymon, the lead singer is 14 years old", etc — though there's no way that they can be the original pressings. And that old story about such discs being found in a disused warehouse is beginning to wear a bit thin.

The End and Gone issues apart, one of the most intriguing imports around right now is 'Search For The Floor', which is available on Flying High, a Fort Worth, Texas, label. A guitar showcase, dreamt up by jazzman **Lenny Carlson**, the disc features **Ry Cooder** on three tracks, performing such diverse (and unlikely) material as 'Londonderry Air', Duke Ellington's 'Mood Indigo' and 'Zip A Dee Doo Dah', the Disney special that became a hit for B. Soxx in '63.

According to Carlson, Cooder was deeply involved in the project — "We spent many hours preparing these tunes, with Ry contributing a wealth of ideas and also helping to supervise the mixdown on the tunes" — though the final results, which come aided by the playing of a further brace of guitarists in Dave Koonse and Joe Diorio (ex-Eddie Harris and Stan Getz) work out as just a pleasant amalgam of swing, bop and modal jazz cuts, no more, no less. Nevertheless, Cooder freaks will probably wish to bend an ear — even though the final summation might be one of disppointment.

Meanwhile, back in Nagasaki (to quote a fave phrase from '28), our Nipponese mates have put together a 'Very Best Of **The Sex Pistols**' compilation that includes 13 cuts ranging from 'Anarchy' and 'Pretty Vacant' through to 'Rock'n'roll Swindle'. Odd points here are that an extra producer gets his name onto the credits of 'Anarchy' (could this be a remix?) while the disc itself is available on Toshiba/Columbia being an offshoot of EMI, the very company that once announced that it had no wish to have Messrs Vicious and Co., on its roster. Complex world, ain't it?

Fred Dellar

Pic: Chalkie Davies

Hmmm, singer looks interesting . . .

Wacky? I'm afraid it leaves me cold . . .

THE FABULOUS POODLES
Think Pink *(Blueprint)*

THE FAB POOS (as we hipsters call 'em) have found a new friend: America.

In Summer '78, a touch bemused by the 'sexist' tag snapping at the heels of their timelessly unfashionable set, they fled the London Club circuit visas-in-hand, and we've seen little since, bar the odd snap of the foursome cavorting in Disneyland amid like-sized cartoons like themselves.

And why America? Because in the light of the technically polished, visually garish wall of monster rock bands still steamrolling around the nation's bassball stadia, the Poos' (getting *really* hip here) brand of super-mobile '50s nostalgia-based 'wacky' pub-rock (no less, and certainly no more) delivered by a knock-kneed four-eyed goon even more like Buddy Holly than our Elvis, is altogether something new, refreshing, *fun-time* and worthy of the Yankee dollar.

Thus the Poos have brought forth 'Think Pink', an album both exclusively inspired by and tailored for their US market. More pseudo-romantic urban rock-a-boogie — '(Hollywood) Dragnet', 'Cossack Cowboy', more Holly impersonations — 'You Wouldn't Listen', more roller-rink Presley copies — the appallingly thin 'Anna Rexia', and more songs about absolutely nothing of any relevance that fall hopelessly flat without the tireless on-stage visuals to back them up — 'Bionic Man' and 'Vampire Rock'.

Coupled with this my copy of this disc — being one of a 'limited' edition of 10,000 — has a cover that's two foot square. Screw a leg in each corner and stick a vase of tulips on top and it makes a very lousy coffee table.

All of which leaves me wondering if the Poos really *need* the UK anymore; and whether — who knows? — the feeling might be mutual.

Mark Ellen

BAREFOOT JERRY
Watchin' TV *(Criminal)*

HARDENED C&W fans may demur and afficionados of the outlaw rebel school that graduated Willie Nelson and Waylon Jennings will kick their heels, but the fact remains that it was Area Code 615 and their alumni who formed the backbone of the best new country rock. The catalyst that sparked off a different approach to the traditional music was none other than Bob Dylan, who cut 'Blonde On Blonde' in Nashville assisted primarily by Wayne Moss, Kenny Buttrey and Charlie McCoy.

By the time they'd finished, Tennessee was back on the map and, when Area Code fragmented, Moss formed Barefoot Jerry, a band who were frequently hampered by their own expertise. Stalwarts like David Briggs and Buttrey were drawn away to production or lucrative sessions and eccentric slide guitar virtuoso Mac Gayden could never reconcile his individual style to life on the road. Only Moss has remained as the constant unifying factor in the multitude of changing line-ups.

'Watchin' TV', the band's third record (1974), was never released in Europe, although it stands in a line of developing finesse. Utilising the talents of Nashville's younger fraternity Moss has managed to combine Southern roots country with lyrical stances both ironic and humourous, graduating them evenly through rural hoedowns, political blues, social freedom fighting and back to light jazz, Texas swing and elaborate ballads.

'Watchin' TV (With The Radio On)' or 'Funny Lookin' Eyes' contrast the band's deliberately temperamental conscience — one minute they're slumped in an alcoholic stupor despairing at the evil in the world, the next Moss is sardonically exposing some of his country's redneck laws, picking on police hypocrisy and the drug laws for a start.

Barefoot Jerry's strongest points lie in their devotion to change. Their styles are as unpredictable as their drummers' names. They handle Bob Wills' 'Faded Love' with complete understanding and juxtapose it with a modern country lament (on the perils of schoolteachers hitting the gin bottle) sung in earnest by Terry Dearmore.

The song is the thing here and with 'Violets And Daffodils' tailing into 'Mother Nature's Way Of Saying High' Barefoot Jerry give it their best shot, prepared to tackle graceful, unashamedly country romances as the necessary antidote to the heat on the street.

This release by Criminal is very welcome at a time when Barefoot Jerry are without honour or a recording contract in their own country. Anyone who wants to get a grip on a different bag can root down, right about here.

Max Bell

Hey, that's the same bloke, innit?

. . . Yeah, there's a nasty nip in the air

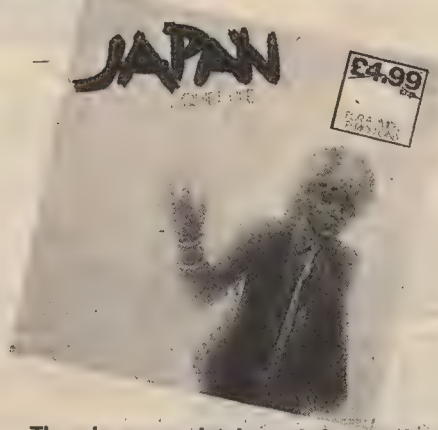
JAPAN
Quiet Life *(Ariola)*

FEELING like a handkerchief wadded in a sweaty palm, my stylus went again where my stylus had been before, and was aware, without pleasure, of the repetition.

Alas, one's dreams are always cliched, yet I had wondered whether it might fill what I numbly felt to be an emptiness . . . "But I'm not going to let you wear me like a tie pin so you can seem complete," you said.

Although they may seem full speed ahead, seamlessly 'European' to you, it all sounds slyly studied Roxy 'Stranded' to us ancients, Ferry's smokey closures accentuated and crowded into one watery fiction, subdivided off into traps with names like 'Despair', 'In-Vogue', 'Alien', 'The Other Side of Life', etc.

***"Boys! Do you recognize the signs?/ . . . Now we are stranded,"* they usher us in.**



There is, appropriately enough, a version of 'All Tomorrow's Parties'.

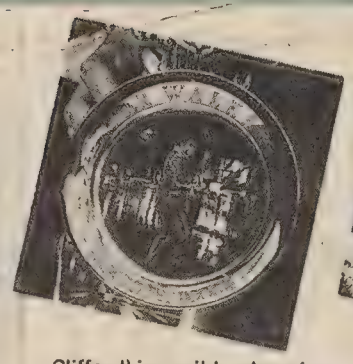
I guess this is 'post-Modernism'.

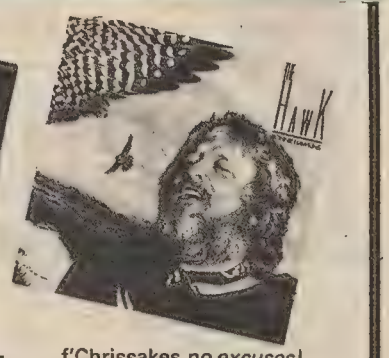
Ian Penman

JUNIOR WALKER
Back Street Boogie *(Whitfield)*
RONNIE HAWKINS
The Hawk *(United Artists)*

IT is no pleasure to witness the spectacle of senior rocking citizens well past their prime falling into the hands of people who seem unwilling to take proper care of them. Here we find Junior Walker — Mowtown magician and co-holder of King Curtis' title as definitive R&B tenorman — hamstrung alongside Ronnie Hawkins, one-time head honcho of Canadian rockabilly and the man who taught The Band their trade.

Norman Whitfield, producer of the Walker debacle, is a fellow alumnus of Motown and it was Whitfield who first applied Slyadelics to the Sound Of Young America with records like the Temps' 'Papa Was A Rolling Stone' towards the end of the '60'. On 'Back Street Boogie', he spends most of the first side collecting every disco cliche he can find except the good ones and then making poor ol' Junior play them. Walker's sound is still every bit as dynamic as it used to be — an instant, subliminal cue to dance — but the contexts are from hunger, though the ballad 'Wishing On A Star' (a hit some time ago for Linda Clifford) is a mild redeeming feature.





Over on the second side, Whitfield and Walker revert from disco to funk, which is considerably less painful: closer, but still no cigar. Records like this fall beween two stools: they neither take the artist back to the scene of his former triumphs nor do they sound satisfyingly contemporary. We know what Whitfield wants Junior to do, but what does Junior want?

The Walker album is disheartening, but Hawkins' is downright pathetic. An obese, bearded hulk, Hawkins' former raucous power is almost entirely dissipated, leaving him with an ingratiating, timorous dirty-old-man whine. The material ranges from snoozy country-rock to elderly R&B (Hawkins is 20 years younger than Muddy Waters, f'Chrissakes *no excuses).* Big Ronnie's inability to generate any excitement with songs like 'Blue Moon Of Kentucky', 'My Babe', 'Sick And Tired' or 'Let It Rock' is unforgiveable.

Producer Keith Allison — a former member of Paul Revere And The Raiders, how's *that* for pedigree? — can shoulder a certain amount of the blame for this, but the real responsibility lies with Hawkins for his gutless singing. When an album's sole bright spots occur when a guest weighs in with a hot lick (James Burton's guitar on 'My Babe', Paul Butterfield's harp on 'Let It Rock', Garth Hudson's keyboards wherever they occur), something is badly out of order.

C'mon! Let's have a fair deal for the aged! GREY POWER NOW!

Charles Shaar Murray

FRED FRITH & HENRY KAISER
With Friends Like These *(Metalanguage Import)*

JUST how far can you push a guitar? The title of side two's opener sums up this collection: "Twisted Memories Give Way To The Angry Present'. Frith (you remember Fred) and Kaiser present a programme of electric guitar duets, sometimes overdubbed, sometimes "recorded as played". A filtrate of all the post-Hendrix excess, taken to its natural limit in a performance like the blackly turbulent 'Third Rail'.

There's a case for saying that this jagged, cruelly atonal music is a trier exposition of the "industrial" sounds which charlatans like Throbbing Gristle purport to produce; certainly the robotic hammering of 'Belieiving What We Read' evokes after hours in the power station without trouble. But there are some coldly beautiful moments, singing saws amidst the sheet metal — and it's not all serious. Try the staggering pantomime beat of 'It Moves' (good titles too).

A tough, provocative record, all the mannerisms and cliches of electric guitar playing turned inside out. Frith, Kaiser, Hans Riechel, Eugene Chadbourne, Derek Bailey . . : Listen! It can be done.

Richard Cook

PAUL MOTIAN TRIO
Le Voyage *(ECM)*

ANOTHER shot in the arm for the reviving ECM. Drummer Motian, always an odd man out of Herr Eicher's trick bag, reworks the trio format of '78's 'Dance': Charles Brackeen is retained on tenor and soprano saxes but quicksilver bassist J F Jenny-Clark comes in for the great David Izenzon, sadly now dead.

The persuasive rise and fall of 'The Sunflower' best exemplifies the approach: improvisation stirred not shaken, each man a good listener but equally determined to carve his own slice of action. A wintery chill hangs over 'Folk Song For Rosie', Brackeen's soprano a melancholy siren against pattering drums and brawny bass. The tenorman, derivative but hugely exciting at his best, charges through 'Abacus' like a dam bursting; subsequent plays reveal a testing logic in the fracturing of tone and line.

Motian dominates all from the rear, a restless groundswell of percussion that sets mood and metre. 'Cabala/Drum Music' showcases his whole range: cymbal strokes seem to hang apprehensively in the air before volleys of snare shots blow away the smoke. Only on the slack meander of the title cut does the grip slip. A drummer's album, but much more besides.

Richard Cook

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4th Fiesta, Plymouth
5th Roots, Exeter
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Wednesday 6th February — 50p
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NATIONWIDE GIG GUIDE

Thursday

Aberdeen Fusion: **Dexy's Midnight Runners/The Black Arabs**
Bicester Nowhere Club: **The Mob/Androids of Mu/Zounds**
Birmingham Golden Eagle: **The Accelerators**
Birmingham Mercat Cross: **The Clinic**
Birmingham Railway Hotel: **Orphan**
Birmingham University: **The Last Gang**
Bradford College Vaults Bar: **Talisman**
Bradford Princeville: **One Adult**
Bradford St. George's Hall: **Wishbone Ash**
Brighton Alhambra: **The Same**
Bristol Broomhill Youth Club: **The Review**
Burntwood Troubadour: **The Amazing Dark Horse**
Canterbury Kent University: **Rockpile featuring Dave Edmunds & Nick Lowe**
Coventry Tiffanys: **The Pretenders**
Croydon The Cartoon: **The Allison Bros**
Derby Blue Note Club: **Fashion**
Durham University: **Ronnie Lane Band**
Farnworth Blighty's: **The Foundations**
Gosport John Peel: **Toulouse**
Gravesend Red Lion: **Denigh**
Guildford Civic Hall: **999**
Hanley Victoria Hall: **UFO/Girl**
High Wycombe Town Hall: **The Angelic Upstarts/Xtraverts/Jones Boys**
Ilkley Rose & Crown: **Press Release**
Leeds Fforde Green Hotel: **2TV**
Leeds Peel Hotel: **Spyder Blues Band**
Leeds The Warehouse: **Excel**
Leeds University: **The Clash**
Liverpool C.F. Mott College: **Leargo**
Liverpool Philharmonic Hall: **The Dubliners**
Llanaff College: **The Alwoodley Jets/Bombers UK**
London Camden Dingwalls: **Holly & The Italians**
London Camden Music Machine: **The Heat**
London Canning Town Bridge House: **The Mo-dettes**
London Catford The Squire: **Gina'n'The Rockin' Rebels**
London City University: **M15/The Different I's**
London Covent Garden Rock Garden: **The Valentines**
London Deptford Albany Empire: **The Delta 5**
London Fulham Golden Lion: **Skindeep**
London Fulham Greyhound: **Robert & The Remoulds/The Upset**
London Fulham The Cock: **Trimmer & Jenkins**
London Hammersmith The Swan: **Badlands**
London Harrow Rd. Windsor Castle: **The Carpettes**
London Islington Hope & Anchor: **Bobby Henry**
London Kennington The Cricketers: **Lacey's Allstars**
London Kensington De Villiers Bar: **Gold Dust Twins**
London Kensington The Nashville: **The Bogey Boys/Johnny G**
London Marquee Club: **The Mekons**
London Mile End Queen Mary College: **The Piranhas/Billy Karloff Band**
London Oxford St. 100 Club: **Groundation**
London Putney Half Moon: **The Q-Tips**
London Putney White Lion: **9 Below Zero**
London Shepherds Bush Trafalgar: **Speedball/The Pinks/The Variations**
London Soho Pizza Express: **Al Cohn/Brian Lemon Trio**
London Stoke Newington Pegasus: **The O.K. Band**
London Victoria The Venue: **The Blues Band/The Dance Band**
London Waterloo Royal Victoria: **Freddy's Feetwarmers**
London West Hampstead Moonlight Club: **Mark Andrews & The Gents/The Flatbackers**
London W.C.1 New Merlin's Cave: **Big Chief**
Luton Cesar's: **Mary Wilson (for three days)**
Manchester Polytechnic: **I.Q. Zero/The Mediators**
Manchester Tingle Tangle (at Deville's: **Pink Military/Wah Heat**
Norwich Cromwells: **J.A.L.N. Band**
Norwich St. Andrews Hall: **Toyah**
Nottingham Hearty Good Fellow: **The Drug Squad**
Nottingham Imperial Hotel: **Gaffa**
Old Warden Shuttleworth College: **Force**
Perth Plough Inn: **Trax**
Portsmouth Rock Gardens Pavilion: **Crazy Cavan & The Rhythm Rockers/Bop Street/Graffiti**
Poynton Folk Centre: **Gentleman Soldier**
Preston The Warehouse: **Crass/Poison Girls**
Stockport Poco Poco Club: **Dave Berry (for three days)**
Sunderland Old Twentynine: **Carl Green & The Scene**
Swansea Dublin Arms: **Andy Pandemonium**
Tunbridge Wells Assembly Hall: **Hi-Tension**
Uxbridge RAF Station: **The Marvelettes**
Yeovilton Heron Club: **Canned Rock**

Friday

Aberdeen College of Art: **The 45's**
Aberdeen Robert Gordon Institute: **The Squibs**
Aberdeen University: **Iron Maiden**
Barham Halfway House: **Denigh**
Basingstoke Technical College: **Thieves Like Us**
Bicester Nowhere Club: **Disco Students / Jet Fighters**
Bilston (Coseley) Old Bush Folk Club: **Scartaglen Concert**
Birmingham Aston University: **Fashion**
Birmingham Barrel Organ: **Bright Eyes**
Birmingham Elizabethan Days: **The Traitors**
Birmingham Mercat Cross: **No Faith**
Birmingham Odeon: **Uriah Heep/Girlschool**
Birmingham University: **Electrotunes**
Bradford College Queens Hall: **Rufaro**
Brentwood Hermit Club: **The Berlin Blondes**
Brighton The Northern: **The Tinsels**
Bristol Colston Hall: **UFO/Girl**
Cambridge Corn Exchange: **999**
Cardiff University: **Renaissance**
Christchurch Somerford Community Centre: **The Turkish Cigarettes/The Trevor Etcetera/The Action Paintings**
Coventry Ryton Bridge: **Streetlite**
Cromer West Runton Pavilion: **The Pretenders**
Dorking Halls: **Gordon Giltrap**
Edinburgh Student Centre: **Ronnie Lane Band**
Fife St. Andrew's University: **Dexy's Midnight Runners/The Black Arabs**
Hanley Victoria Hall: **The Clash**
Harrogate St. Mary's Hall: **The Oscillators**
Hucknall Miners Welfare: **Strange Days**
Huddersfield Polytechnic: **Excel**
Kingston Polytechnic: **Sore Throat**
Leeds Staging Post: **2TV**
Leeds University Tartan Bar: **The Vye**
Leicester Polytechnic: **Rockpile featuring Dave Edmunds & Nick Lowe**
Liverpool Edge Hill College: **Leargo**
Liverpool Eric's: **Gang Of Four**
London Acton Kings Head: **Paz**
London Camden Dingwalls: **Local Operator/Riot Squad**
London Camden Electric Ballroom: **Ultravox/Classix Nouveaux**
London Camden Southampton Arms: **Jellyroll Blues Band**
London Chiswick John Bull: **Zorro**
London Clapham Two Brewers: **The Flatbackers**
London Clapham 101 Club: **The VIPs**
London Covent Garden Rock Garden: **Johnny Mars' 7th Sun**
London East Ham Ruskin Arms: **Bastille**
London Edmonton Cambridge Hotel: **Total Attack**
London Fulham Golden Lion: **The Q-Tips**
London Fulham Greyhound: **Athletico Spizz 80/The Ha Ha Germs**
London Fulham The Cock: **Jazz Sluts**
London Hammersmith Odeon: **Wishbone Ash**
London Harrow Rd. Windsor Castle: **Tennis Shoes**
London Hendon Middlesex Polytechnic: **The Savoys**
London Holborn Princess Louise: **The Scoop**
London Islington Hope & Anchor: **Gangsters**
London Kensington The Cricketers: **Manvana**
London Kensington The Nashville: **English Subtitles/The Cravats**
London Knightsbridge Pizza on the Park: **Lennie Felix (for a week, except Sunday)**
London Marquee Club: **The Revillos**
London New Cross Royal Albert: **Rubber Johnny**
London Putney Half Moon: **Long John Baldry/Sammy Mitchell**
London Putney Star & Garter: **Greig & Nigel's Folk and Blues Night**
London Putney White Lion: **Red Beans & Rice**
London Regents Park Bedford College: **9 Below Zero**
London School of Economics: **The Smirks**
London Soho Pizza Express: **Alan Elsdon Quintet**
London Southbank Polytechnic: **Toyah**
London University College Union: **The Mo-dettes**
London University Union: **Swell Maps/Pink Military**
London Victoria The Venue: **Aswad**
London West Hampstead Moonlight Club: **Phil Daniels & The Cross/The Expressos**
London W.10 Acklam Hall: **The Martian Schoolgirls/The Kitchens**
London W.C.1 New Merlin's Cave: **The O.K. Band**
London W.C.1 School of Oriental & African Studies: **The Books/Bloodshot**
Loughborough Fisons Social Club: **Roaring Jelly**
Luton College: **Bauhaus/UK Decay**
Manchester Apollo Theatre: **The Ramones/The Boys**
Middlesbrough Rock Garden: **Def Leppard**
Newcastle King's Head: **Perfect Strangers / Treatment room**
Newcastle Polytechnic: **The Blues Band/The Dance Band**
Norwich East Anglia University: **George Melly & The Feetwarmers**
Norwich Pinebanks Club: **The Running Dogs**
Nottingham International Community Centre: **TheHowdy Boys / Hit**
Pershore College of Horticulture: **The Strays**
Reading The Monday Club: **Alan Clayson & The Argonauts/El Seven**
Retford Porterhouse: **The Heat**
Sheffield Crucible Theatre: **The Dubliners**
Slough College: **The Mob/Androids Of Mu/Zounds**
Stafford North Staffs Polytechnic: **The Salford Jets/The Flys**
St Albans City Hall: **Osibisa**
Uxbridge Brunel University: **Wreckless Eric**
Wakefield Kinsley Farmers Club: **The Classics**
Weybridge National College of Food: **Squire/The Hitmen**
Winchester College of Agriculture: **Landscape**

Saturday

Ascott-under-Wychwood Tiddy Hall: **Roy Bailey**
Ashford Stour Centre: **The Pirates**
Aylesbury Friars: **Iggy Pop / The psychedelic Furs / The Spiderz**
Basildon Double Six: **The Berlin Blondes**
Bath Moles: **The Martian Schoolgirls**
Berkhamsted Civic Centre: **Vince Pie & The Crumbs**
Berkhamsted 66 Club: **Never Never**
Birmingham Aston University: **Insizor**
Birmingham Golden Eagle: **Dangerous Girls**
Birmingham Mercat Cross: **Strider**
Birmingham Railway Hotel: **School Sports**
Bradford University: **Gang Of Four**
Brighton Alhambra: **Rev Counta & The Speedoze**
Brighton Buccaneer: **The Strays**
Brighton Sussex Sports Centre: **The Vandells / Lipstick**
Brighton Sussex University: **The Mob / Androids Of Mu / Zounds**
Bristol University: **Roaring Jelly**
Carshalton St. Helier's Arms: **Dave Taylor / Johnny & The Roccos**
Chorley Joiners Arms: **Neon Tetra**
Colchester Essex University: **Aswad**
Cromer West Runton Pavilion: **Rockpile featuring Dave Edmunds & Nick Lowe**
Croydon The Cartoon: **Dotty Crotchet**
Derby Chaddesden Legions: **Heartbeat**
Doncaster Carcroft Village Club: **Strange Days**
Dundee University: **Dexy's Midnight Runners / The Black Arabs**
Eastleigh Crown Inn: **The Piranhas**
Folkestone Royal Norfolk: **Denigh**
Glasgow University: **Iron Maiden**
Lancaster University: **The Ramones / The Boys**
Leeds Royal Park Hotel: **Shake Appeal**
Leeds Staging Post: **2 TV**
Leeds University: **Robin Trower**
Leicester University: **999**
Liverpool Eric's: **Athletico Spizz 80 / The Frantic Elevators**
London Camden Dingwalls: **Blast Furnace's Revenge / Fallout**
London Camden Electric Ballroom: **Saxon / Angel Witch / Sledgehammer**
London Camden Music Machine: **The Roll-Ups**
London Canning Town Bridge House: **Jackie Lynton's H.D. Band / Spider**
London Chiswick John Bull: **Zorro**
London Clapham 101 Club: **Johnny Mars' 7th Sun**
London Fulham Golden Lion: **Sammy Mitchell's Blues Band**
London Fulham Greyhound: **Dogwatch / Salamanda Red**
London Hammersmith Lyric Theatre (lunchtime, free): **Bob Kerr's Jazz Friends**
London Hammersmith Odeon: **Wishbone Ash**
London Hammersmith The Swan: **Thieves Like Us**
London Harrow Rd. Windsor Castle: **The Soul Boys**
London Herne Hill Half Moon: **The VIPs**
London Islington Hope & Anchor: **The Agents**
London Kensington The Nashville: **The Smirks**
London Marquee Club: **The Revillos**
London Regents Park Cecil Sharp House: **Dave Evans**
London School of Economics: **The Regulars**
London Soho Pizza Express: **Joe Newman Quartet**
London Southall Hamboro' Tavern: **Arrogant**
London Stoke Newington Pegasus: **Big Chief**
London Trent Park Middlesex Polytechnic: **The Crooks**
London Victoria The Venue: **Kokomo**
London Wealdstone Queens Arms: **The Q-Tips**
London West Hampstead Moonlight Club: **Thunderbirds**
London W.1 Portman Hotel: **Elaine Delmar**
Loughborough University: **The Pretenders**
Manchester Apollo Theatre: **Uriah Heep / Girlschool**
Manchester Free Trade Hall: **The Dubliners**
Middlesbrough Rock Garden: **The Chords**
Newcastle Refectory Ball: **Ronnie Lane Band**
Northampton Racecourse Pavilion: **The Russians / The Zeros / The Crew**
Peterborough Longthorpe Hall: **The Rackets**
Port Talbot Nine Vaults: **The Heat**
Reading Bulmershe College: **Toyah**
Scoul The Wheel Inn: **Excel**
Slough Community Centre: **Total Attack**
Southampton Gaumont Theatre: **UFO / Girl**
Southend Top Alex: **Steve Hooker Band**
St. Albans City Hall: **George Melly & The Feetwarmers**
St. Austell New Cornish Reviera: **Osibisa**
Stockton The Teessider: **Carl Green & The Scene**
Tamworth Chequers: **Ice**
Warrington Lion Hotel: **Leargo**
Wishaw Crown Hotel (lunchtime): **The Pests**
Wolverhampton Polytechnic: **The Piranhas**

Sunday

Birmingham Railway Hotel: **Prima Donna**
Birmingham Shirley Red Lion: **The Crack**
Birmingham Top Rank: **Rockpile featuring Dave Edmunds & Nick Lowe**
Birmingham (Yardley) The Swan: **Video**
Bishops Stortford Triad Leisure Centre: **Crass/Poison Girls**
Bournemouth Royal Exeter Hotel: **The Regulars**
Bradford Alhambra Theatre: **The Dubliners**
Bradford College Vaults Bar: **Shake Appeal**
Bristol Locarno: **The Pretenders**
Bromley The Northover (lunchtime): **Bill Scott & Ian Ellis**
Cold Norton Three Rivers Country Club: **George Melly & The Feetwarmers**
Croydon Fairfield Hall: **Wishbone Ash**
Croydon The Cartoon: **Rockola**
Crovdon The Star: **The Jumo**
Darlington Old English Gentleman: **Carl Green & The Scene**
Edinburgh Harvey's: **The Dominators/Strange Innocence**
Fife St Andrews University: **Iron Maiden**
Glasgow Countdown: **Restricted Code**
Huddersfield Coach House: **The Chords**
Leeds Fan Club: **The Revillos**
Leeds Royal Park Hotel: **Windows**
Leeds Staging Post: **2TV**
Leicester Coleman Rd. Club: **Strange Days**
Liverpool Empire Theatre: **Robin Trower**
London Battersea Nags Head: **Jugular Vein**
London Camden Dingwalls: **Red Beans & Rice**
London Charing Cross Duke of Buckingham: **The Invisibles (for four days)**
London Clapham 101 Club: **El Seven**
London Finchley Torrington: **Noel McCalla Band**
London Fulham Golden Lion: **Jackie Lynton's H-D Band**
London Fulham Greyhound: **The Smirks/The Flatbackers**
London Hammersmith Odeon: **UFO/Girl**
London Harrow Rd. Windsor Castle: **Zorro**
London Herne Hill Half Moon: **The Works**
London Islington Hope & Anchor: **The Soulboys**

CONTINUES OVER . . .

Pop goes the circuit

IGGY POP is back in the UK again, and kicks off on another tour this weekend. First dates are at Aylesbury (Saturday), Newcastle (Monday), Aberdeen (Tuesday) and Edinburgh (Wednesday). Support acts are The Psychedelic Furs and Dutch outfit The Spiderz. Pic: Eric Echenberg.

URIAH HEEP set out on a major tour, occupying most of February, and tied in with the release of their new album 'Conquest'. Supported by Girlschool, they kick off at Birmingham (Friday), Manchester (Saturday), Sheffield (Sunday), Preston (Tuesday) and Newcastle (Wednesday). The band's line-up now comprises (from left to right) Ken Hensley, Chris Slade, Trevor Bolder, Mick Box and new vocalist John Sloman.

Heep tour opens

MORE GIG GUIDE

London New Barnet Duke of Lancaster: **Spider**
London North End Rd. The Cock: **Aura**
London Soho Pizza Express: **Colin Bates**
London Strand Lyceum Ballroom: **Lene Lovich / Holly & The Italians / The Body Snatchers**
London Victoria The Venue: **Rocket 88**
London W.1. Portman Hotel (lunchtime): **Cambridge City Jassband**
Maidstone Royal Albion (lunchtime): **Mick Muff & The Divers**
Manchester Apollo Theatre: **The Clash**
Manchester Belle Vue: **Def Leppard**
Manchester Cyprus Tavern: **Spurtz / Dislocation Dance**
Mansfield Shirebrook Servicemen's Club: **Heartbeat**
Newquay Central Hotel: **The Winners**
Northfleet Red Lion: **Rednite**
Norwich Cottage Tavern: **Jane Bond & The Agents**
Norwich Theatre Royal: **The Chieftans**
Nottingham Hearty Good Fellow: **Medium Medium**
Nuneaton 77 Club: **The Fixations**
Reading Cherry's: **Lights**
Redcar Coatham Bowl: **Ronnie Lane Band**
Sheffield City Hall: **Uriah Heep / Girlschool**
Sheffield Top Rank: **The Ramones / The Boys**
Uxbridge Brunel University: **The Q-Tips / The Hitmen**
Walsall Dirty Duck (lunchtime): **The**

Monday

Aberystwyth University: **Dexy's Midnight Runners/The Black Arabs**
Birmingham Drakes Drum: **Ice**
Birmingham Odeon: **The Ramones/The Boys**
Blackburn Regent: **Reducers**
Boston Folk Club: **Dave Burland**
Bristol Colston Hall: **The Chieftains**
Croydon The Cartoon: **Gilly Elkins Band**
Edinburgh Buster Brown's: **1984**
Edinburgh Tiffany's: **999**
Glasgow Apollo Centre: **Robin Trower**
Glasgow Countdown: **Exposure**
Guildford Bunters: **Spider**
Ilford Cauliflower Hotel: **Original East Side Stompers**
Ipswich Gaumont Theatre: **Wishbone Ash**
Leeds Fforde Green Hotel: **Ronnie Lane Band**
Leeds Royal Park Hotel: **The Gimmicks**
Liverpool Eric's: **Inside Out**
London Camden Brecknock: **Steve Hooker Band**
London Camden Dingwalls: **Arrogant/Robert and The Remoulds/Chalet**
London Camden Music Machine: **The Smirks**
London Clapham 101 Club: **The Flys/The Expressos**
London Fulham Golden Lion: **Bob Kerr's Whoopee Band**
London Fulham Greyhound: **Numbers-/Citizens**
London Hammersmith Odeon: **UFO/Girl**
London Islington Hope & Anchor: **Metro Glider**
London Islington Keskidee Centre: **Matumbi/Adeola**
London Marquee Club: **Wreckless Eric**
London N.4 The Stapleton: **The O.K. Band**
London Putney Half Moon: **Martin Carthy**
London Putney Star & Garter: **Penny Royal**
London Southbank National Theatre Foyer: **Brian Leake Trio**
London West Hampstead Moonlight Club: **The Directions**
London W.10 Acklam Hall: **The Mob/Androids Of Mu/Zounds**
Manchester Apollo Theatre: **The Clash**
Newcastle City Hall: **Iggy Pop/The Psychedelic Furs/The Spiderz**
Newcastle Gosforth Hotel: **Arthur 2-Stroke/The Noise Toys/The Speed**
Nottingham Hearty Good Fellow: **The Party**
Nottingham Imperial Hotel: **Gwaihir**
Plymouth Fiesta Suite: **The Heat**
Preston Polytechnic: **The Chords**
Reading Cherry's: **Motley Crew**
Southend Zero 6: **Musicians Workshop**
Stockport Ritz: **Def Leppard**
Swansea Circles: **Osibisa**
Windsor Blazers: **The Chi-Lites (for a week)**

Tuesday

Aberdeen Capitol Theatre: **Iggy Pop/The Psychedelic Furs/The Spiderz**
Birmingham Fighting Cocks: **Brujo**
Birmingham Mercat Cross: **Killer**
Birmingham Railway Hotel: **Speed Limit**
Birmingham Top Rank: **The Clash**
Bradford College Vaults Bar: **Press Release**
Bristol Granary: **Sledgehammer/Vardis**
Bury The Derby Hall: **Gods Gift/If Only**
Canterbury Odeon: **Aswad**
Cardiff Top Rank: **The Pretenders**
Carmarthen Trinity College: **The Heat**
Coventry Warwick University: **Landscape**
Croydon The Cartoon: **Roy Hill Band**
Dunstable Queensway Hall: **The Berlin Blondes**
Edinburgh Odeon: **Robin Trower**
Exeter Routes: **999**
Grimsby Central Hall: **Iron Maiden**
Ilkley Rose & Crown: **Shake Appeal**
Leicester Braunstone Hotel: **Harry Edison**
Leicester University: **Def Leppard**
London Camden Dingwalls: **Charlie Watts, Alexis Korner, Jack Bruce, Ian Stewart, Dick Morrissey, etc.**
London Camden Music Machine: **Dogwatch/Spider**
London Canning Town Bridge House: **The Flys**
London Clapham 101 Club: **The Hitmen**
London Dartford Thames Polytechnic: **The Smirks**

WRECKLESS ERIC is trying his utmost to justify the title of his upcoming album, 'Big Smash'. He's going on the road to promote it, and you can catch him initially at Uxbridge (Friday), London (Monday), Sheffield (Tuesday) and Norwich (Wednesday).

London Fulham Golden Lion: **The Expressos**
London Fulham Greyhound: **Scissor Fits / The Directions**
London Hammersmith Odeon: **UFO/Girl**
London Islington Hope & Anchor: **Cygnus**
London N.4 The Stapleton: **Brett Marvin & The Thunderbolts**
London Royal Albert Hall: **The Chieftains**
London Soho Pizza Express: **Johnny Barnes Quartet**
London Southbank National Theatre Foyer: **Brian Leake Trio**
Manchester Polytechnic: **The Chords**
Mold Theatre Clwyd: **Foggy**
Norwich Cromwells: **Zorro**
Nuneaton 77 Club: **Freddie 'Fingers' Lee**
Preston Guildhall: **Uriah Heep/Girlschool**
Reading Target Club: **The Flatbackers**
Reading University Students Union: **Eclipse**
Sheffield Limit Club: **Wreckless Eric**
Sheffield The Saddle: **Geddes Axe**
Shrewsbury Music Hall: **Dexy's Midnight Runners/The Black Arabs**
Southampton Gaumont Theatre: **Wishbone Ash**
Swansea White Swan: **New Swansea Jack**
Torquay 400 Ballroom: **Toyah**
Walsall Dirty Duck: **The Amazing Dark Horse**
Watford Carey Club: **The Mob/Androids Of Mu/Zounds**

Wednesday

Aberstwyth University: **The Heat**
Belfast Ulster Hall: **The Undertones**
Birmingham Barrel Organ: **Brujo**
Birmingham Railway Hotel: **Rainmaker**
Birmingham Top Rank: **The Clash**
Birmingham (Yardley) Bulls Head: **Roses**
Bradford University: **The Pretenders**
Brighton Top Rank: **Aswad**
Bristol Romeo & Juliet: **Iron Maiden**
Bristol Stonehouse: **Headlines**
Carshalton St. Helier's Arms: **Let The Good Times Roll**
Cheltenham Plough Inn: **Roadsters**
Colchester Essex University: **Def Leppard**
Coventry City Centre Club: **Gangsters**
Coventry The Zodiac: **Blown Fuze**
Croydon Fairfield Hall: **Cliff Richard (Norrie Paramor Memorial Concert)**
Croydon The Cartoon: **Basil's Ballsup Band**
Darlington New Imperial: **Carl Green & The Scene**
Derby The Old Bell: **The Mortals**
Eastbourne Congress Theatre: **The Dubliners**
Edinburgh Odeon: **Iggy Pop/The Psychedelic Furs/The Spiderz**
Leeds Allerton Hotel: **Foggy**
Leeds University: **Landscape**
Liverpool The Moonstone: **Asylum**
Liverpool University: **Rockpile featuring Dave Edmunds & Nick Lowe**
London Camden Dingwalls: **The Body Snatchers**
London Canning Town Bridge House: **Wasted Youth**
London Covent Garden Rock Garden: **9 Below Zero/The Dials**
London Fulham Golden Lion: **Another Pretty Face**
London Fulham Greyhound: **Nightlife**
London Hammersmith Odeon: **McGuinn, Hillmand Band**
London Holborn Princess Louise: **The Flatbackers**
London Islington Hope& Anchor: **The Bogey Boys**
London Knightsbridge The Grove: **Free Beer**
London Putney Star & Garter: **Dana Simmonds & Greig's Folk and Blues Showcase**
London Soho Pizza Express: **Johnny Parker Quartet**
London Upstairs at Ronnie Scott's: **The Soulboys**
London Victoria The Venue: **The Smirks/Gods Toys/Aragon**
London Wimbledon Nelson's Club: **Long John Baldry**
London Woolwich Tramshed: **Hibiscus**
Manchester University: **George Melly & The Feetwarmers**
Newcastle City Hall: **Uriah Heep/Girlschool**
Newcastle The Cooperage: **The 45's**
Newcastle University: **The Noise Toys/Arthur 2-Stroke**
Norwich East Anglia University: **Wreckless Eric**
Norwich Whites: **The Speedy Bears**
Nottingham Black Boy: **Harry Edison**
Nottingham Hearty Good Fellow: **Gwaihir**
Nottingham Imperial Hotel: **Some Chicken**
Nuneaton 77 Club: **The Small Hours**
Oxford Corn Dolly: **Never Never**
Sheffield Broadfield Hotel: **Neon Tetra**
Sheffield Polytechnic: **Ronnie Lane Band**
Shrewsbury Cascade: **The Piranhas**
Solihull Golden Lion: **The Clinic**
Southampton The Griffin: **Toulouse**
South Woodford Railway Bell: **Original East Side Stompers**
Swinton Duke of Wellington: **The Trend**
Uxbridge Brunel University: **Charlie Dore's Back Pocket**
Wolverhampton Polytechnic: **Dexy's Midnight Runners/The Black Arabs**

NEW YORK GIG GUIDE

Compiled by Joe Stevens

MONDAY (4): Bottom Line — **Fabulous Poodles;** Max's Kansas City — **The Rave;** Lone Star Cafe — **Bo Diddley** (four days); Lincoln Centre — **Luciano Pavarotti;** Sweet Basil — **Jay Clayton;** Great Gildersleeves — **Startoon;** Millenium — **Stan Brakage Cine.**
TUESDAY (5): Max's Kansas City — **The Sinatras / Dixie Fried;** Hurrah — **The Units;** Nassau Coliseum — **The Outlaws / The Rockets;** Fat Tuesdays — **Cecil Taylor** (five days); Avery Fisher — **Maurice Andre;** Village Vanguard — **Abbey Lincoln** (six days); Trenton Memorial — **Weather Report;** Syncopation — **Eddie Heywood** (five days).
WEDNESDAY (6): Hurrah — **Judy Nylon & Pat Paladain's Snatch / Circus Mort;** Max's Kansas City — **The Odds / Maroons / Tiger Beat;** City Centre — **The O'Jays** (five days); Reno Sweeney — **Maxine Andrews** (six days); Madison Square — **Styx / The Babys;** Duplex — **Michelle Churchill;** My Father's Place — **Robert Hunter;** Carnegie Hall — **Herodiadi.**
THURSDAY (7): Club 57 — **Wazmonariz;** Max's Kansas City — **Pure Hell / Hammer Samage;** Stars — **Off Broadway;** Other End — **Esther Satterfield** (three days); Tramps — **Big Spender;** Kenny's Kastaways — **Wild Alligators;** Hurrah — **Tuxedo Moon / Dark Day.**
FRIDAY (8): Hurrah — **Suicide;** Carnegie Hall — **Taj Mahal / Leo Kottke;** Nassau Coliseum — **Blue Oyster Cult / Twisted Sister;** Irving Plaza — **David Johansen** (two days); Max's Kansas City — **Get Wet / John King & The Cats;** Bottom Line — **John Mayall** (two days); Fast Lane — **Rick Danko;** Duplex — **The Identities;** Public Theatre — **Gil Evans.**
SATURDAY (9): Walker Theatre — **Frank Gorshin** (two days); Hurrah — **Nervus Rex / Tina Peel;** Max's Kansas City — **Jayne County / Panic Squad;** Capitol — **David Bromberg / NY Jets;** Resorts International — **Teddy Prendergrass;** Mickey's — **High Heeled Women.**

LIVE!
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TOUR OF AFGHANISTAN
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THE CRAWDADDY CLUB
The Star Pub, London Rd, Croydon
Sunday 3rd February
SORE THROAT + THE FAD
4th February
13 + THE RAYDERS
5th February
THE HEYDAY PLAYERS + CRISIS
6th February
THE JUMP + THE TWISTERS

THE MOONLIGHT CLUB
100 West End Lane, West Hampstead, N.W.6
Wednesday 30th January £1.50
ATHLETICO SPIZZ 80
+ The Dials
Thursday 31st January £1
MARK ANDREWS AND THE GENTS
+ The Flatbackers
Friday 1st February £1.50
PHIL DANIELS AND THE CROSS
+ The Expressos + X - Effect
Saturday 2nd February £1
THE CHAPS
+ The Thunderbirds
Monday 4th Febuary £1
ANOTHER PRETTY FACE
+ The Directions
Tuesday 5th February £1.50
PURPLE HEARTS
+ The Nips
(for forthcoming film "Millions Like Us")

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TICKETS . . .
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1 Ultravox
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5 The Chieftains
6 Roger McGuinn + Chris Hillman
8 Robin Trower
8/9 999+ The Vibrators
10 Iron Maiden
12 The Pointer Sisters
12 Iggy Pop
14 Uriah Heap
17 Linda Lewis
18 The Clash
22/23 Ramones
22 Spyro Gyra
23 April Wine
24 Only Ones
28 Tourists
28 Planxty
29 Ruts
MARCH
1 Dexy's Midnight Runners
4 The Pretenders
6 Tom Petty
9 Squeeze
10 Ian Gillan
11/12 Peter Gabriel
14/15 Judas Priest
16 Nazareth
16 The Inmates
23 Stiff Little Fingers
23 David Soul
26 Pat Travers
28/29 Blood, Sweat & Tears + War
APRIL
5/6 B.B. King
19 Sammy Hagar
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DINGWALLS
RHYTHM 'N' BOOZE
THURS 31
HOLLY AND THE ITALIANS
SUN 3 R&B NIGHT (7—11.30pm)
RED BEANS AND RICE
TUES 5
ANOTHER EVENING OF BOOGIE WOOGIE
BOB HALL, GEORGE GREEN, IAN 'STU' STEWART, CHARLIE WATTS, JACK BRUCE, ALEXIS KORNER, DICK MORRISSEY, JOHN PICKARD, COLIN SMITH
WED 6
BODY SNATCHERS
THURS 7
MARK ANDREWS 'N' THE GENTS
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plus Girl
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23 BARKING ROAD, CANNING TOWN, E16
Thursday 31st January 60p
THE MO-DETTES
+ The Expressos
Friday 1st February 60p
NO MAN'S BAND
Featuring Steve Waller
+ The Clerks
Saturday 2nd February 70p
JACKIE LYNTON BAND
Sunday 3rd February 60p
MARK ANDREW & THE GENTS
+ Spare Parts
Monday 4th & Tuesday 5th February 80p per night
FILTHY McNASTY
with Chris Thompson, Stevie Lange, Billy Kristian, Rob McKintosh & Clive Edwards
+ Friends
Wednesday 6th February 60p
THE INSIDERS
+ Metro-Gliders
Thursday 7th February 60p
JOHNNY MARS
7th SUN

OUTLAW AND JOHN SHERRY PRESENT
WISHBONE ASH
HAMMERSMITH ODEON
Friday, February 1st
Extra Show, Saturday, February 2nd
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DON'T TOUCH THAT DIAL!

JEFF HILL considers the merits of Dynamic Range Expanders and Metal Formulated Cassette Tapes

FEW WOULD argue that one of life's greatest experiences is listening to a live musical performance. Your ears can pick out the softest pianissimos and the loudest fortissimos. The difference in volume between these two extremes is called dynamic range which is measured in decibels (dB). The human ear is capable of hearing sounds between 0 and 130 dB, the difference in this range at a live concert can be as much as 100 dB.

Unfortunately, due to the technical limitations of records and tapes the dynamic range of sound you hear from your Hi-Fi is approximately 40dB, 60dB at best, the rest gets compressed or chopped off altogether. In comparison the live concert heard on your Hi-Fi system sounds flat or muffled, lacking the punch and definition of the real performance.

A solution to this problem is dynamic range expansion, which reverses the compression that occurs in recording and broadcasting. A number of units are available at present from the DBX company of America — distributed in this country by ADC.

The DBX units are of the linear expander type, which expands all frequencies and all levels over the entire dynamic range, by the same proportion. This means that expansion occurs not only at the louder levels, but also at the quieter levels as well.

The unit I had on test was the DBX 1BX linear dynamic range expander, at approx. £200.00. This is the cheapest of three models available.

It is easily fitted to your Hi-Fi system by using the pre/main input-output sockets. If your amplifier doesn't have this facility, then you can use your tape sockets as there are spare sockets for your tape deck on the rear panel of the DBX unit.

On the front of the unit is a rather impressive layout of ten LED's (five orange for the quiet passages and five red for the louder ones) which show gain change. There are also two slider controls, one for *expansion* which is graduated 0% to 50% (also shown as a ratio 1.0 to 1.5) the other governs your *transition* level. I will explain briefly the function of these two controls, trying not to confuse you.

The *Expansion* ratio is the difference between the expanders input dynamic range (your source i.e. record/tape/FM radio) to its output dynamic range (the end product of your speakers). This can be expanded from 1.0 to 1.5 dB (ratio), therefore if you have your expander set at say 1.4 for an input level of 60dB then your actual output level will be 60 × 1.4 = 84dB.

The *Transition* or threshold is the level at which the unit decides whether to increase or decrease programme levels, this you can alter to your own taste.

I must admit that the DBX unit took a little while to get used to, as I found that different levels suited different types of music. It certainly made a difference to the overall sound, however, without adding any detectable unwanted noise. The music became more alive, more natural. The greatest difference was noticed when the unit was used in conjuction with a cassette deck, the dynamic range improved considerably, bordering on impressive.

These expanders also have pleasant side effect of reducing unwanted noise by up to 20dB and a built-in infrasonic filter to prevent mistracking caused by turntable rumble or record warps.

The DBX units may seem on the expensive side, but if you've felt there is something lacking in your Hi-Fi sound then they are well worth a listen.

TSP £215.00

Further information from:
ADC BSR Ltd
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METAL formulated cassette tapes must be one of the most highly discussed topics in Hi-Fi circles at present. Basically these tapes are supposed to offer more than the present oxide tapes available, improving frequency range, recording levels and reducing dropout. The bias compensation (recording bias) needs to be much higher on these tapes to achieve the results possible.

Sansui have introduced the SC1330 as their medium priced 'metal' facility cassette deck, which is designed to fit in their GX 50 and G5 II rack systems coming complete with rack mounting handles. The 1330 is finished in black or in silver as the SC1300. This deck has some interesting features, not least its typical selling price of £140.00. LED peak readout indicating recording levels changing from green to red at 0 level, a direct-loading cassette chamber, which clamps the cassette securely in place, preventing any movement of the casing. This also makes the heads very easily accessible for cleaning purposes. The claimed frequency reponse using metal tape is 20 — 16,000 Hz (−20vu + 3dB) and an impressive signal to noise ratio of 69dB (Dolby in).

On test TDK MAR C60 metal tape was used in comparison with the excellent TDK SA; Pink Floyd's 'Money' from 'Dark Side Of The Moon' I selected as a fair demonstration track. The difference was noticeable from the first coin jingle. The metal tape sounded much crisper, fuller and more comparable to the original recording than could seem possible from cassette tape. I did get the impression that the bass was a little unsettled and the mid-range no more detailed than the SA recording.

Taking into consideration this unit's price and performance and the added plus of metal tape facility, the SC1330 is well worth an audition against its similar priced counterparts available on the market.

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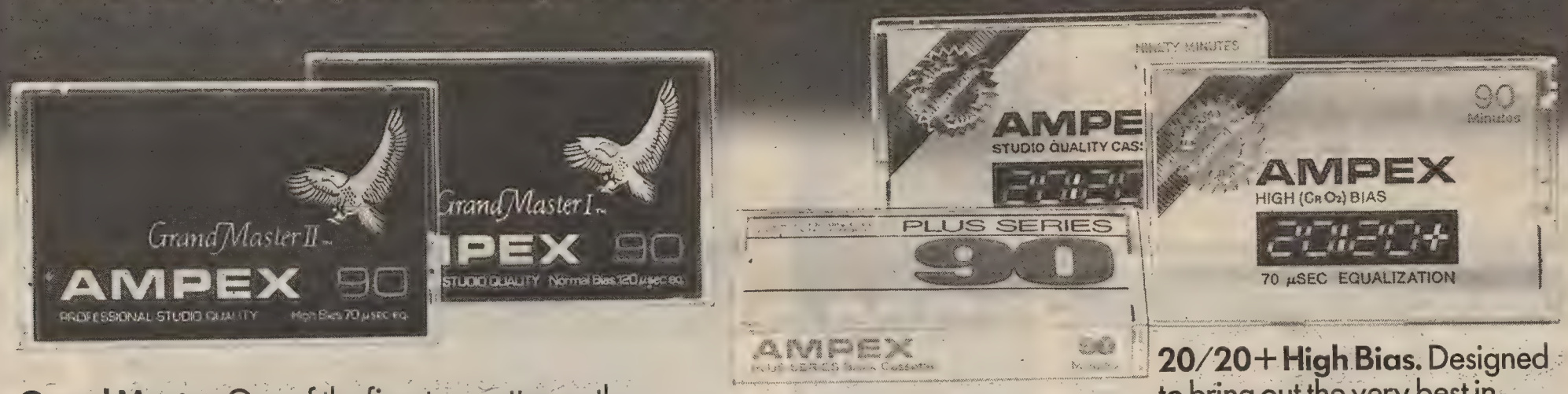

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LIVE!

Lydon echoes a critic's view. Pic Mark Coleman.

Heavy Metal Boxed

Public Image Limited

Paris

THERE would be no irony in the name Public Image Limited if the band didn't have such a strong penchant for annoying and irritating, generally disappointing expectations to the point where their following is only a tiny fraction of its potential public. So it is with PiL's attitude towards playing live. A British tour might have helped 'The Metal Box' become a chart album, but the band have chosen to shun home audiences and emerge from the studio to play only a handful of continental gigs.

None of the group seem to gain any pleasure from being on stage: Keith Levine reacted to the spitting faction with the petulance of a teased schoolgirl ("Cunts that spit make me sick"); and John Lydon's words of wisdom were "I'll walk off this fucking stage if you don't stop spitting" and "Good, ain't we?"

In fact, no one who's seen both Bowie and Lydon live would dream that the latter is being touted as The Face Of The '70s. When he's not frozen to the microphone, his movements comprise a few effeminate attempts at dancing and for one number the clever trick of turning his back on the audience.

Lydon's strength lies in the persistent whine of his voice, which is as provocative and disturbing as his lyrics. He looks bored, but his voice gives the impression he's performing under torture. There are obvious parallels with David Byrne's psychotic stage presence.

Wobble has the voice and manner of a thug, but the constant throb of his bass provides PiL with their only source of warmth and humanity. His ludicrous overcoat was the one reason for smiling during the evening. Throughout, Wobble competes for attention with Levine's obsessively strident guitar, which is in itself enough to make PiL oustanding. On 'Bad Baby', Wobble wins by brute force, but Levine is generally deft enough to sustain his pre-eminence.

PiL are essentially a democratic structure, although Levine seems to be in charge of the orchestration. He adds the synthesiser touches which sound like breaking glass to 'Careering', and on one occasion he appeared to be telling Martin Atkins how to play the drums. Atkins' role in the band is little more than to give out a steady beat, a musical maypole for the others to decorate; and he's the only member without a public image.

The music was mostly from 'The Metal Box' — compulsive listening, impressive and powerful without being exhilarating. It is not PiL's intention to furnish cheap thrills or amusing diversions for the masses.

'Public Image Limited' was the only pop tune played, and even this was rapidly dispensed with. The commercial potential in the dance rhythm of 'Swan Lake / Death Disco' is sacrificed to Lydon's agonised vocal and the guitar's chilling combination of discordance and touches of Tchaikovsky.

Far more typical of the evening as a whole was 'Chant', a formidable depressant. Lydon is pained and annoyed and he wants you to feel that way too. The song has a manic sense of urgency, which is re-fuelled each time the chant begins. The French have likened Lydon to Camus' *homme revolte* ("The man who says NO"), and here it's easy to see why.

Rejection of society's norms is also the theme of 'No Birds', during which Lydon stretches each syllable to an obscene length in order to make his point. Around him, the tune churns forward with a nagging insistence.

The set ended as arbitrarily as any of the songs: 'No Birds' over, Levine, Wobble and Lydon had a union meeting and downed tools. As he scampered offstage, Lydon snatched his exercise book/lyric sheet from the music stand which had served as a superfluous prop. The audience's irritation was obvious, and a few took it upon themselves to shout "Sex Pistols! . . . We want Johnny Rotten!" I've never before seen a band give an encore after having been jeered off.

This was an alienating performance, but if it were John Lydon's aim to be a popular success he'd be singing re-treads of 'Pretty Vacant', or perhaps a new wave version of 'We Wish You A Merry Christmas'. We should be grateful.

Frazer Clarke

Lene Lovich

Belfast

THE LAST time promoter Eamon McCann and I met he called me "the wee git who gives all our concerts shitty reviews" and said I shouldn't be allowed into that particular gig. Tonight he claims my name isn't on the guest list and has me forcefully dismissed from the foyer at the start of the Atrix support set. But despite these obstructive tactics and dinner-jacketed buffoons, I finally get in around the back. Stick it!

Lene Lovich — a manic marionette dancing out of control; Lene Lovich — demented rag doll draped in shredded ponchos and lace; Lene Lovich — ginger barnet braided by black lace, blood red lips widening generously and deep set expressive orbs highlighted by ashen white pallor.

Lene Lovich is tussling with actual tassels and tresses in appearance and metaphoric tassels and tresses in performance.

She might not be that metaphysical hybrid of Edith Piaf, Sandie Shaw and Germaine Greer, but even so she is still one of the most compulsive and original performers available. When Lene steers clear of her Kate Bush affectations and botchy Banshee ranting, she's a lethal lancer, peeling the paint and plastic away from rock's numerous female mannequins.

Take the sonic powerdrive of 'Say When', our mistress of ceremonies almost visibly sloshing bucketfuls of molton sound at the audience, her exacting phrasing makes

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But does Ian Page's heart dance, too? Pic Santo Basone.

Music Fans Foxed

perfect connection with the mighty shifts of sound. But the lax and loopy 'Too Tender' highlights some problems: its a song of feeble substance and weak construction, the mannerisms of band and performer limply levitating over a frustrating and ponderous ballad.

She is further hampered by the nagging conceits and pretensions which come from trying to meet the magnitude of her outlandish reputation. Sometimes there's a disheartening feeling of obligation — the strained gestures of 'You Can't Kill Me' are tiresomely theatrical and do little to highlight the lady's individuality. Though she seldom fails to warm the instincts these restraints prevent her from consistently maintaining the positive flame-throwing of that ultimate in torch songs, 'Home'.

For evidence of the intimacy and intensity the band can generate, look no further than their interpretation of 'The Night'. They plunge right to the centre of a great song shredding off every last ounce of passion, hope and fear. They revise and rearrange songs building on Slavic blackbeats, Chappell's clipped chord clusters and the soaring curves of Klavett's keyboards. The revitalised 'Lucky Number' and 'Monkey Talk' make the point crystal clear.

The songs are juggled delicately in new areas of space with freshly created layers of sound. Their ingenuity commands considerable resource — naturally including ska textures and bulldozing disco rhythms.

When the group's understanding of their craft is matched by a Lovich stealthily stepping across a minefield of emotions and possibilities ('Angels' and 'The Night'), they are stunning, grappling with the pinnacle of their art. But left to plod dully in the overused territory of songs such as 'I Like It', with our heroine plainly going through the motions, the effect is pitifully mundane placed against their moments of startling superiority.

We leave Lene, the crazed comical clockwork toy coming out to play on 'One Too Many People', dancing emphatically and grinning savagely. It's playful nonsense with a sting in its tale, but for someone who is capable of producing a much more palpable drama and a genuine awe, it's plainly not enough. She owes it to herself and her audience to strive for something greater.

Gavin Martin

Secret Affair
The Beat

Lyceum

THE Beat were neat, and even sweet, and the bar-staff bopped like everybody else — but then service always was slow at the Lyceum anyway. Hard men wept and soft ones passed out altogether.

A good gig for the newest of the 2-Tone wave-of-its-own contingent, and valuable entertainment for the strikingly young audience — some with parents and many encountering what was undoubtedly their first live show. Enthusiasm was in the air, most visibly over the dance-floor.

It did arrive a bit late, mind you, missing the set by opening band Upset. Their brand of white '60s soul sounded acceptable enough but didn't, in the time given, make any great impression upon the auditorium at large, though they seem capable of doing so in the future or under kinder circumstances than these, playing to an unsettled and milling crowd still in the process of finding its bearings.

It was the Birmingham Beat, therefore, who set about developing the crowd into an audience, attention guaranteed not so much by considerations of credibility — the band's critical star is certainly in the ascendant at the moment — as by the magical fact of their having a chart single with its attendant appearances on *Top Of The Pops*. But that attention, once granted, was earned in full and successfully kept throughout.

Fronted through the first few numbers by the amiable, black-hatted Rankin' Roger, who seemed to take a refreshingly genuine pleasure in the warm responses achieved, The Beat spread simple danceability all around the building with their brisk and springy reggae variation, so fresh and lively it just smiled its way out of the speakers.

Guitarist Dave Wakeling took turns with Roger at lead vocals, beginning with 'Tears Of A Clown' itself — of which I might just comment that there are some songs that really *shouldn't* be covered and this is one of them — whilst bassist David Steele distinguished himself as a very nifty mover who can manoeuvre with his instrument like a dancing-partner. At either side stood Andy Cox on lead guitar and Saxa on guess-what, endowing the sound with its extra breadth and texture.

By the time of the final sequence of songs, comprising 'Ranking Full Stop', 'Click Click' and 'Jackpot', The Beat had established themselves in general affections to an unmistakable degree.

Tamla imitations I can do without, but after tonight I'm hopeful of hearing far better things than I might have expected before.

A special unpublicised event run by Capital Radio in aid of a children's charity, this evening did indeed draw the sort of young crowd for whom all talk about revivalism must seem curiously irrelevant: when you're just 14 then what happened 15 years ago might just as well have happened 150 years ago.

Miniature skins and ska-boys went through their tricks for each other's benefit, if not quite hard as nails then at least sharp as drawing pins. Human pyramids grew, wobbled and fell.

Matters got briefly out of order a few minutes into Secret Affair's set calling for some sharp and urgent words from Ian Page to curtail the stupidity: "Stop it *now!* Just stop." Apart from which everything went smoothly towards its conclusion with the popular mod combo proving themselves just about equal to The Beat's potentially upstaging challenge.

For me there's always been something drab and austere about Secret Affair, for all their strident dedication to the idea of good-time dance music; sometimes they seem so seriously determined to be fun that they aren't; self-conscious and too defensive. My reservations, needless to say, were not widely shared tonight.

From a slightly damp start taking in 'Shake And Shout', 'Don't Look Down' and 'Glory Boys', as well as the Tamla trio of 'Get Ready', 'Going To A Go Go' and Junior Walker's 'Roadrunner', the set picked up by virtue of the better (or better-suited) material like 'My World', the strikingly Townshendish 'When The Show Is Over' and 'New Dance', to be followed by the slightly dreary 'One Way World'.

It is only in the final run of numbers, the proven crowd-pleasers 'Let Your Heart Dance', 'Time For Action' and 'I'm Not Free (But I'm Cheap)' that any internal dynamic appears to be at work, or any real lightness of spirit. Only on the last-named do they demonstrate the sense of enjoyment that was hard to detect before.

Do *their* hearts dance as much as they might, I wonder?

Paul Du Noyer

Strange Little Girl

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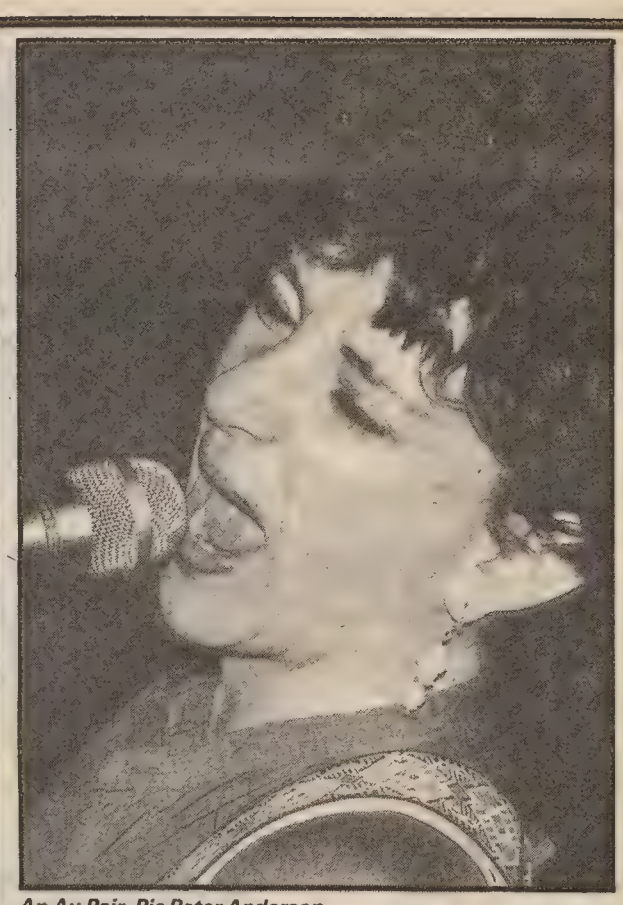
Taken from the album

FACADES

which includes the smash hit

'Every Day Hurts'

RCA



An Au Pair. Pic Peter Anderson.

The Piranhas
The Au Pairs

Notre Dame

I SAW The Au Pairs twice last year and became a firm fan. I saw them again tonight and felt the same rush of excitement, that thrill of fervent pleasure that signals something *very* special.

It didn't happen at once (it was the band's first gig this year and they began a little loosely), but well before the end, they'd hit a peak of sheer driving exhilaration.

There are still problems to be ironed out: a couple of fake endings don't quite work; their new cover of Bowie's 'Repetition' suffers badly because it lacks the textural variety of the original. But mostly The Au Pairs epitomise a perfect marriage of pop and punk — they have the speed, the bite and the melody.

Two lead guitars twine and mesh through 'What Kind Of Girls' and the brilliant 'Monogamy'. Lesley Wood scornfully drags out the syllables, falls back and away on one of her jerky runs across stage. Pete Hammond fires out a burst of exuberant, explosive drums; and the band jump at the superbly apt chorus: *"Na na na na na, NA NA NA NA NA NA"*.

They, er, 'climax' with a repeat of 'Come Again', their song about faking orgasms, just accorded the honour of a BBC ban. An intense, ferocious performance, on which Wood's growly, sardonic vocals emphasise that she's one of the most distinctive singers around and one of the few women in rock who exudes strength on stage in a thoroughly real, no-nonsense manner.

The Au Pairs are gonna be one of the best things that will happen to rock'n'roll in 1980.

Come again? You bet I will.

The Piranhas operate on a completely different level, albeit a thoroughly enjoyable one. Choppy rhythms, honking sax and a collection of cosy comic cuts get you grinning and dancing simultaneously.

They bring out some old favourites — 'I Don't Want My Body', 'Virginity', 'Tension', 'Boyfriend', 'Happy Families' — as well as a few new songs. Their reggae/soul/pop pot pourri works well, driven by Dick Slexia's crisp drumming and given the necessary oomph by Zoot Alors' basic but apposite sax. And their set is finely paced, building to a frantic, frenzied finale of beaty fun.

At last — a band who make fun sound like an attractive proposition rather than a desperate ploy!

The Piranhas' problem is that their comic pose tends to undermine their occasional forays into more serious areas. For example 'Green Don't Suit Me', an anti-conscription song, sits uneasily with 'The Final Straw', a rather lightweight ditty about getting pissed. Their self-deprecating jauntiness is as much a trap as a strength; their appealing levity is also their most problematic limitation.

I should mention that this was a benefit for the steel workers, organised by RAR and that the relaxed, friendly atmosphere augured well for RAR's plan to use the venue on a regular club basis later in the year.

If it moves, Rock Against It!

Graham Lock

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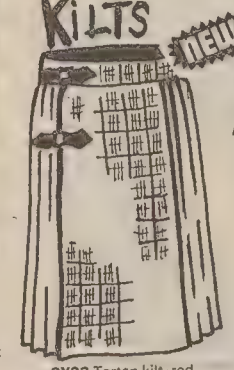

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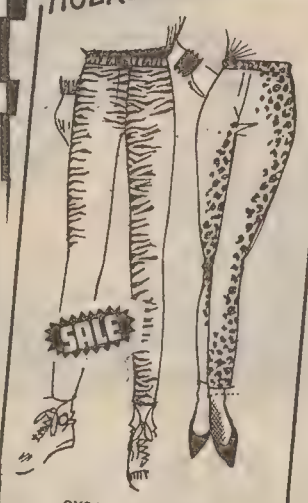

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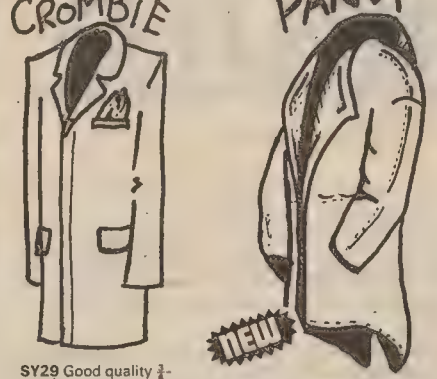

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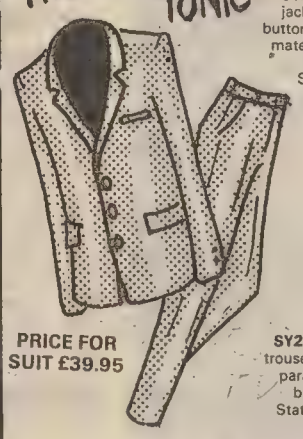

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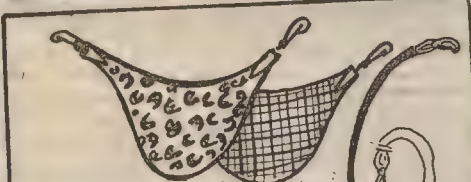

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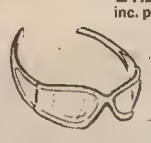

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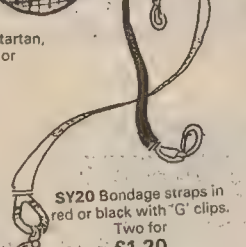

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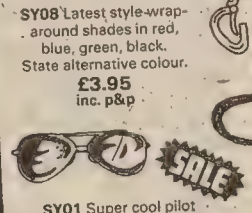

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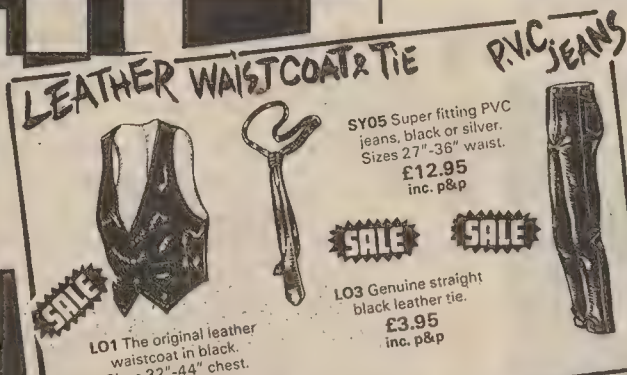

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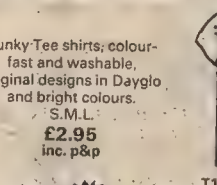

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Pic Harry Papadopoulous

AREYEW RAWKIN WIDUFO

UFO

Glasgow

THE Inca (Navajo?) backdrop is a mystery, but as for the rest ... I think I can understand this time.

I'm tapping a genteel winklepicker. Clapping politely amidst a forest of denim arms; free advertising space on a thousand jackets for rich rock groups; mouths open in awe, mid-shout or slack jaw muscles; eyes engrossed, lost, involved.

Let's forget about sexual inadequacy, male supremacy affirmation, latent gay leather bike boys in bondage and all that Desmond Morris kind of crap generally churned out about hard rock bands. It doesn't apply too much to UFO anyway — apart from bass player Pete Way, who's well into the phallic symbolism of electric guitars, though even he appears almost as a deliberate parody, a figure to be amused, rather than insulted by. He just seems to enjoy behaving like that.

UFO don't attempt any of the things I expect from contemporary musicians. Their style is hardly new; it's one I've grown used to in the 12 years of its stodgy development. It became dull and cliched for me long ago. Nevertheless, it's only fair to acknowledge UFO as being among the best of their genre.

So good that I was able to overlook the nagging familiarity of many riffs, the hackneyed lyrical themes, indulge in a little uncritical nostalgia and enjoy some early parts of the show as well-constructed, dynamic songs. At least, that is, until the incomprehensible climax-building methods towards the end, when everything collapses into a purgatory of band intros, solos, handclapping and several solo verses from the audience; the band spending a great deal of time standing around like day-glo navvies watching one person dig a hole — all this test of patience crammed mainly into 'Doctor Doctor' and 'Rock Bottom', ostensibly UFO classics, though the logic behind making such a mess of crowd favourites is beyond me.

Despite that, I could still tell the difference between the songs — even tell you which ones were best!

"AREYEW RAWKIN?!" Phil Mogg asks us in an American accent, before yelling another title. The next time could just be "YEEEEAAAAAHHH!" He doesn't say much.

He's a little, stocky guy with a broad, Red Indian kind of face with high cheek bones. It wasn't until 'Lights Out', the eighth song, that I realised who he reminded me of — Benny, the small, dumb one in *Top Cat*. He's not really a sex symbol.

There may be an occasional leap from the drum platform, perhaps a casual microphone toss, swung around and caught when attention is elsewhere, but there's no arrogance, no contemptuous strutting amidst dry ice (they don't use it), no aloof, trained posing in silhouette against spotlights. Phil Mogg just leans back on his heels and sings — something he does very well, usually in a, ahem, raunchy style, though he's quite capable of sounding soulful, as is apparent during the more subdued moments on the new album.

UFO's following has built up slowly over the seven years of their existence, perhaps having yet to reach its full potential. There's nothing ostentatious about the band which might attract immediate attention, yet neither is their appeal something for casual flirtation. Anyone attracted by UFO is unlikely to be dissuaded by anything the band will ever do either live or on record.

Live the sole concession to standard HM spectacle is some mild pyrotechnics with the lights. On the record they seem dependable; about as good as could be hoped for without being inspired. There's very little to actually dislike about them.

For UFO's fans such qualities as ordinariness and unfashionability become negative virtues. All that's required is a dynamic rock band; anything else is superfluous, excessive, irritating, and detracts from the required function of a rock concert.

Any band that does any of that stuff is probably a bunch of fairies or punk rockers, or worse, *disco singers!*

They dress a bit flash, y'know, they wear those tight trousers with no flare. One of them even wears some kind of pyjamas! But UFO are alright. They've got taste.

Glenn Gibson

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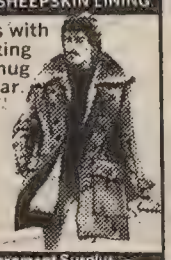

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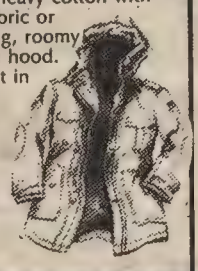

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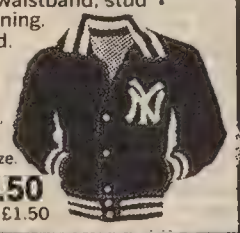

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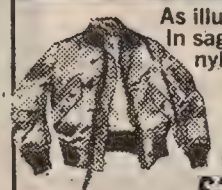

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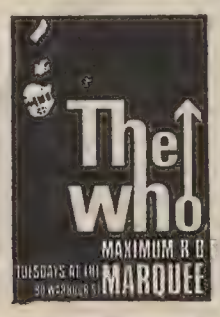

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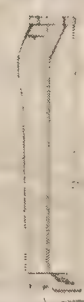

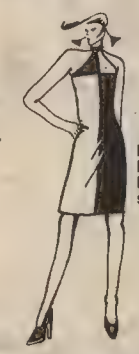

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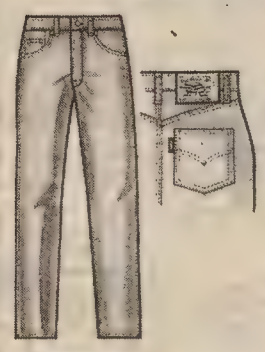

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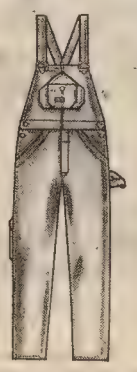

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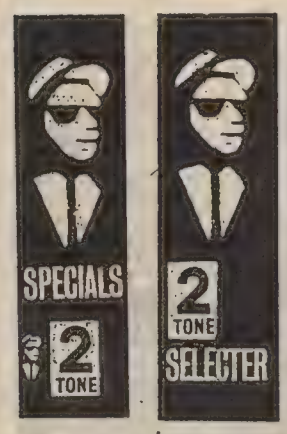

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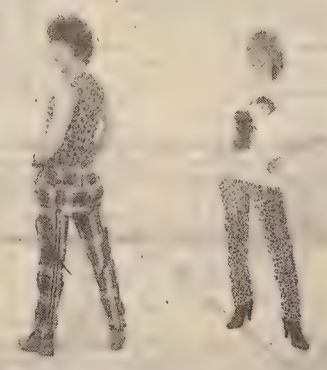

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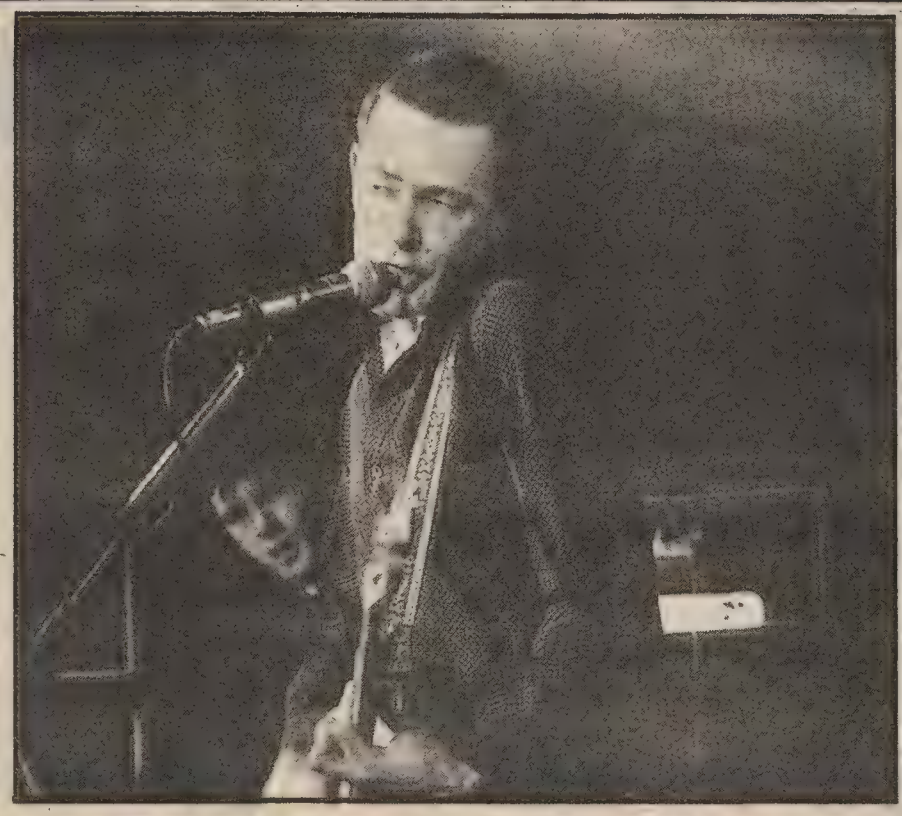


Pic Tony Maclean

Flattened Flys

Flys
Fulham Greyhound

FLYS always did look pretty much alike to me — I wonder if they do to each other? — an insect-sized identity crisis which might justifiably be extended to their human namesakes.

Who are they and why? What makes them think they're anything special or, if they don't, what are they doing up on that stage in the first place?

Flys are actually good fun — if not to the point of addictiveness — and quite solidly entertaining in an anonymous sort of way. The snag about accomplishing anything in mainstream pop/rock nowadays is that, rather like Scott of the Antarctic, somebody's always got there before you.

The point being that bands such as Flys bear a burden of rock'n'roll history (i.e. there's been so much of the stuff) *and* get hemmed in at the sides by a crowd of modern competition. Sharpness and melody, thump and bounce, they possess these in abundance; but until they find something that's unique in themselves and develop it, I wonder how much farther they can move. Already you read descriptions that all but bury the band up to their necks in comparisons, even with intentions to flatter not flatten.

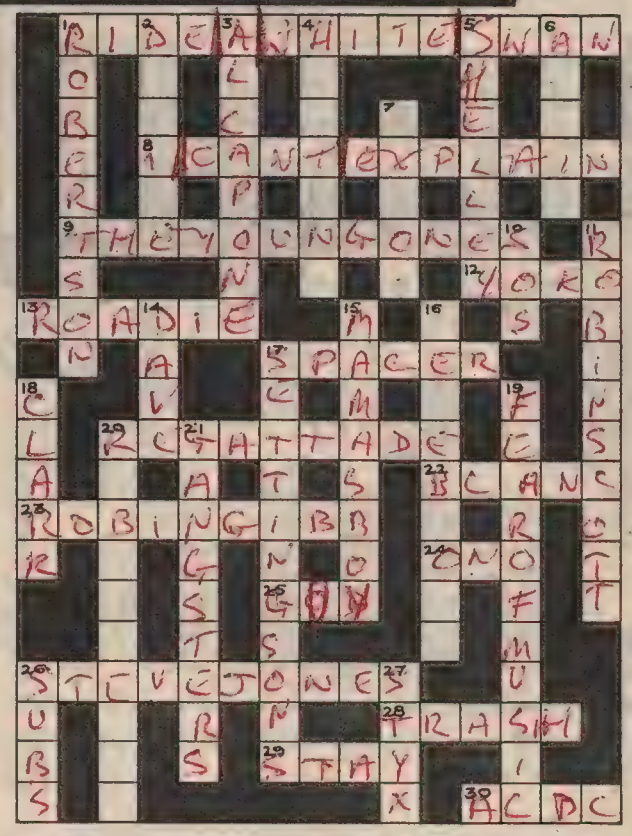
General reservations aside, Flys give a good gig. Drawing from the resources of two singer/writer/guitarists, Dave Freeman and Neil O'Connor, it's an evenly-paced set built, not surprisingly, around the second and current album with a few inclusions from the earlier 'Waikiki Beach Refugees' plus some of the singles like 'Living In The Sticks' and, their first and maybe best effort, 'Love And A Molotov Cocktail'.

Although the songs don't seem to be about much in particular, the delivery's spirited and the sound is very written.

True to the accessible face of Afterpunk, Flys are less about spit than polish. Gradually, the set starts to bite with a fresh intensity that brings a new momentum to the closing numbers, ending in a fair cover of the Velvets' 'Run Run Run'. Which was, in fact, what I did.

Paul Du Noyer

NME X-PRESSWORD



ACROSS
1 Song that transformed M. Bolan from hippie cult to knickerwetting sensation. (4,1,5,4)
8 Circa 1965, single that set The Who's career in motion. (1,4,7)
9 Further back still, a Reverend Cliff No 1 also the title of one of his early '60s movies. (3,5,4)
12 & 24 A Mrs Moptop.
13 The man I adore!
17 Disco devotion, by Chic out of Sheila B.
20 & 22 The boys in blue's second smash LP. (7,2,5)
22 See above.
23 Toothsome sibling currently in spirits have scarpered situation. (5,4)
24 See 12.
25 My ---'.
26 S'not Jeeves, s'not Cook either! (5,5)
28 Forerunner of 'Dance Away' earlier in '79.
29 Jackson Browne's solitary UK hit.
30 Aussie HM bozos. (1,1,1,1)

DOWN
1 'Bang-Bang' man.
2 Dylan LP which featured 'Hurricane' and 'Sara'.
3 Rude boy classic . . . don't call me scarface! (2,6)
4 J. Airplane offshoot formed by J.

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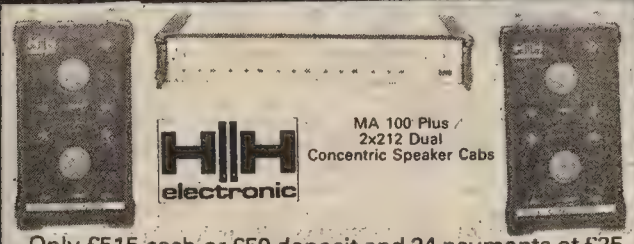

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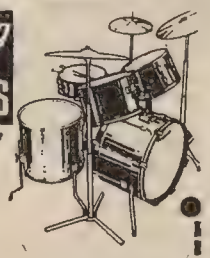

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From page 7

So this recognition or whatever it is — it will all happen?
No, but I've spent enough time . . . Once long ago I was so concerned with making it all happen all at once, and nothing ended up happening. So I try and work within my limitations.

Limitations. You've said that you won't grow anymore, that you don't want to. There's a childishness you seem to want to keep.
Exactly. An infantile. "No, I won't grow up anymore! Fuck you! Kiss my ass!" Yeah, I find that. What about it?

When you're talking about limitations are you saying you've stepped as far as you can?
No, it's the opposite. The limitation is in how damned adult you have to be! I like to run around like a little monster. But I sort of became an adult.

What's it like being an adult?
It's exciting. Yeah, it's got its points. Doors open, destinations beckon, women invite, men laugh. It's not bad. It's my big kick, taking care of myself.

How do you think you've changed between 'New Values' and the new LP 'Soldier'?
Oh, I think by this time I've become my own son, ha ha! And I've given him a good home, don't stay out too late, that sort of stuff. In a word, with 'New Values' I didn't have the confidence that I have now.

IGGY POP grins a lot, that goofy grin of his, tapping me on the elbow for emphasis. Part of what we're doing could be construed as promotion for Iggy Pop's forthcoming LP, 'Soldier' on Arista Records. Another James Osterberg production.

The line-up that lays on 'Soldier' is slightly different from the line-up that played on 'New Values' which was slightly different from the line-up that toured British clubs last year which was vastly different from the line-up that is to tour Britain in two weeks which will be different from the line-up that toured America a few months ago. Names occurring in this plot include ever-ready and present drummer Klaus Krueger, bassist Glen Matlock (ex-Rich Kids and Pistols), guitarist Brian James (ex-Damned), keyboardist Barry Andrews (ex-XTC who co-wrote 'I Snub You') and guitarist Ivan Kral (Patti Smith pretty boy).

So pretend you want to pin down some of the things 'Soldier' is dealing with.

"I'm concerned very much lately with the most horrible things — conservatism, unemployment, future, culture — all these things are mentioned quite graphically on the LP. Security as well. I felt that there must be a lot of people who are concerned with these things."

He's a little awkward when trying to think of other people.

After the shock of the vigour, awareness and immediacy of 'New Values', 'Soldier' hits less hard, although it probably deals with more themes, and in a less metaphorical, more explicit manner. It is another record of autobiography, still corresponding to the conflict between Pop and Osterberg, machine and creator. Like 'New Values', it's closer to boogie and thick beat than any dirges or distorted disco — a mixture of familiar riffs, serious intentions, life and death, conversation, concentration and self-dedication.

'Soldier' confirms Osterberg's new triumph and technique; gives further insight into his delight and skill at controlling Iggy the performer.

You can be as profane as you want — and I don't care any more — for all the surface convention of Iggy's new music, he maintains the ambiguous, positive forces of balance as a matter of course. As Cynthia Rose has said, "His new music is a blinding reconciliation of heart and head, thought and feeling, fantasy and judgement."

With Iggy Pop, there's always an earthy quality. Refreshing, investigative . . . way ahead. Modern? Iggy would baulk at the suggestion.

"Don't give me something modern, give me something ahead. Paul, as Salvador Dali said, don't bother about being modern, you can't avoid it. Modern is just the good old here and now. Modern is flyovers and bands like . . . I don't want to knock bands . . . modern is what's around, the bands on the shelf this week, it's like going to the supermarket. You have to get ahead."

Producer for the LP is credited as Pat Moran. James Williamson, the severe old Stooge who handled 'New Values', departed early amidst covering mist. There was a falling apart. During conversation, Iggy will refer to him, in passing, only as "the production".

A song from 'Funhouse' days starts side two, 'Dogfood', Iggy succumbing to the temptations of a good riff and an assertive slogan. Titles and riffs, slogans and marches remain dear to his heart.

"That song didn't go on 'Funhouse' because I thought it was a little too frivolous, and I'd reckoned I needed to get a bit serious. I was being a bit precious. I didn't realise that by then my songwriting had gone off at such a tangent, no one noticed."

Other songs are 'Loco Mosquito,' 'Ambition' (written by Matlock — "I just changed it from third person to first"), 'Take Care Of Me', 'Get Up And Get Out', 'Play It Safe', 'I Need More', 'Knockin' 'Em Down In The City', 'Mr Dynamite', 'I Snub You' . . . and 'I'm A Conservative'.

THE SONG 'I'm A Conservative'. In what ways do you feel that you're conservative?
I just am conservative. I feel like one. Conservatism is a state of mind. I feel like one!

How are you defining the word?
Mmm, you're pinning me down here, aren't you? Oh, boy . . . well I would say a conservative is one who has found at least the germ of a good thing, and wishes to protect it and push it to a growth, whereas in the same situation, a revolutionary does not like the status quo and even to start growing feels he must smash it and not build upon it. Whereas a conservative wants to build upon it.

The degree of conservatism would, I guess, be determined on the degree of extremes, cos all conservatives are extremely extreme people. How far are you prepared to go to take . . . the bull by the horns — is that how you put it? It's a hard definition.

"I've always hated that stinking rock 'n' roll routine with some fatso with all your money and your hotel key in his pocket, and your schedule."

"I don't think I should have been born in America. I never did feel right there."

That definition isn't the one I would think of first.
Exactly. I use words differently. They mean different things to me than other people. I consider myself an arch-conservative. I always have been, actually, since day one I started doing this stuff. Because you've got to be to get any good and this is a serious business I'm involved in, this making records and making words and stuff. And to be real good at it . . . there's a very good reason to be frightened to death of the world at large, cos it really stinks, man. I think it's foul, and I really feel very conservative.

Fuck definitions! I *feel* very conservative. I feel it. It's something you feel. You live it. I had a big argument with Klaus. He said "You cannot say that, you are not a conservative" and I said I know, but I am! I know I am, even though obviously I'm not. I am a fanatic. I am an entrenched conservative fanatic.

For an American-born '60s rock individual, your approach, the people you mix with, is unusual.
Yeah, I don't think I should have been born there. I never did feel right there. I never knew it either. There's nothing I've got against the place.

You just seem a lot more perverted and artful than your average American.
I always went out of my way to cultivate physical discomfort when I was first in music because I didn't ever want to be bland. I looked at the fatheads around Detroit and as soon as they got any money they'd get some big horrible house and all these girls — yeuch! And start hanging around cars. And they'd never get any good past that point, and I always kept my band out of that.

I made sure that they were starving and stoned and it'd make them play better. I'd sleep on the floor and all that garbage and maybe it sounds silly now but when you're a 20-year-old provincial trying to get a first recording contract and you've got to write your songs in two weeks, it's a good technique. A soul version of the artist in the garret. But it worked.

I've always been anti that plush garbage. Plush for me is in my brains.

You like your rugs though?
I do like my little rugs. I like objects for what they can do for my brain, because I come into this hotel room and it's never gonna feel right without my grey rug on the floor there, with the funny rain god on it or whatever the hell he is. And I look at him, and the funny blue shapes . . . these are nice objects, these are pretty. I like pretty objects. And food that smells pretty. And that makes me feel pretty! And I play prettier!

But I've never stumbled across anything or anyone or any mode of life that I felt that I had to depend on except for . . . I still seemed to be hooked on this singing songs business.

That's where your faith lies?
Probably just in that. Singing songs'll do for now. I want to get better at singing songs.

OSTERBERG's fluctuating air of innocence floats through the whole interview. After we've finished compressing and fragmenting Iggy Pop's life and fantasy in this tiny beige hotel room, we drop down a floor or two to the hotel bar. We perch on a couple of stools. A Doncaster wedding party incongruously fills the place, drinking behind us, heading towards naughty kisses and regrettable incidents.

A rebel amongst them, frustrated with the unexpected quietness to be found in weekend mid-evening central London, moans "There's better night-life in Doncaster" to a murmur of sympathy. It must be disappointing for them.

A few yards away, one of rock's legendary wild men chuckles good-naturedly into his frosty Pernod.

We talk about Cynthia Rose, cybernatics, neo-classicism, post-modernism. "I'm good on words, but I have trouble with those art terms."

We talk about David Bowie. "Yeah I'd like to work with him again."

Brian Eno. "I find the guy a great source of entertainment. We get on alright, in a sneering way. Actually, I really like his company."

You played golf with him? "No, we've never played golf, but that sort of thing. A little home-made cooking!"

Eno, Bowie and Pop: three true contemporaries.

But after all this talk of systems, romance, existentialism, conservatism, modernism and value, Iggy just wants to let me know, with a sense of wonder, that he's glad to be in a strong position to be able to play rock'n'roll. No more.

When Iggy Pop writes he feels alone.

When he performs onstage he comes alive,

As we order our drinks he taps me on the shoulder, leans close and confides: "That shit we were talking about" — referring to when our talk got a little weighty — "well, it's relevant shit . . . but y'know, really, I'm just glad to be able to be playing. I love to do gigs! It got to one point there I really didn't think I'd be able to do it any more. So here I am. I just love to work onstage."

Earlier on, when he was in a different mood, I'd asked him how much calculation there had been in his development.

"Oh, I don't know, I could be one of those people who knows what's going to happen next. Like you could write a good 'Twilight Zone' about me. Where I would be the bum laying on the street with no brain in my head, full of liquor, and bottle in hand — and I would be the one to see tomorrow! For no good reason! You see, if I was Mr X, now Mr Y, he may have set up his drawing board, and he may see tomorrow by deduction, but me . . . I happen to be stuck with it!

"I've never been that interested in calculating where it's all going, or what it all is, and focussing it together. But I'm aware some time in retrospect, when I look back on the LP I've made, I'll suddenly realise, I've drawn from there and I've drawn from here. I'm a bit like a tape recorder that way. I have a photo memory. I don't listen to music that much. I prefer to walk down the street and hear a little snatch of somebody's song.

"I think I heard a song from Clash's double LP the other day, and that is enough Clash for me, for now. I'll buy the album later, but for now I want to savour that little bit I heard. And it's in my brain now, and I'm sure it'll come out in one of my songs on the next album. But I wasn't listening for it. That's the difference!

"But you see, I'm hooked a bit on making music!"

I can tell.

"As opposed to . . . I could entertain the thoughts of going to write a book or acting. I'm hooked on rock'n'roll! I don't wanna do this and that. I wanna make music!"

Iggy Pop is heading for cabaret.

James Osterberg is heading for stillness.

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4 text — signified — dead letter

THE PLAIN PERSON'S GUIDE TO *Semiololgical rock delinquency against stupidism*

RE MR Smith's loud reply to Alex Mackie's relevant letter *Gasbag* 19/1/80): the *NME* being a commercial newspaper, it needs adverts in its pages in order to exist (finance). All adverts use images that are, quite often viciously, exploitative — and may even be connected to events in the real world. That's why they 'work.'

So, we all work, exist, etc., under capitalism and so cannot scrub clean a little corner to have peace and commitment in — but there is room to manoeuvre in, e.g., having a policy on a newspaper that taking ads that advocate rape explicitly is not done.

The *NME does* feature ads that are *racist* — not NF propoganda type but featuring certain stereotypes that are part of institutionalised racism in this country. It would be very difficult for a weekly commercial paper to take on such discrimination in its selection of ads — it would probably be wasted energy — it's the wrong end to start dismantling it all (ads themselves being part of the same system). But, white male *NME* writer is indignant at the suggestion that there could be racism about in his pages: we rock against it now, we have articles on Southall every week . . . And feels he has to be derisive about the significance of sexist images; might it threaten him a bit too much personally to challenge sexism?

In general the *NME* will be responsible about racism but sexism — we've got it covered sister, every week there's a review mentioning heavy metal macho posturing. The article on LKJ last year even made such connections as racism today functioning in the context of advanced monopoly capitalism *et al* — fighting one isn't fighting the other. When is it going to 'add' that sexism isn't objected to as in "on moral grounds" but is a fundamental part of the structures of a repressive society. (Mods against the family).

And more, and more . . . why does being affected (as we all are, even girls) by being bombarded with ads with women pictured as the thing draped, half-clothed, waiting, and dreading, but loving it really — why does this have anything to do with being brain-damaged/stupid?

Well, couldn't I go on? Too long for your snappy pages already I bet.

Yours, Earnest, Camden

Three cheers from me, Earnest (are you one or collective, like Crass?) — but watch that exploitative imagery doesn't distract you altogether from the equally persuasive, and more socially pervasive poison, language. Clearly, the type of intervention *NME* might make into these troubled areas won't be one of direct agitation, at the behest of a smartly diagrammatic revolutionary strategy. What we are doing is — patently — *writing*, and so, modestly, one of the things we ought to be involved with are acts and problems of writing and interpretation: we cannot offer ready made 'solutions' to the problem of exploitative imagery/language, we can only diagram its mechanism — the fictionality of institutions and the institutionalisation of fictions — I.P.

Absolutely, Ian. I think the concept of sexism is a load of old bollocks, too. — M.S.

A few points for you to ponder:— 1) If the use of the swastika is so distasteful as regards the Sid Vicious album (and I agree), how come Baker sees fit to make comments about Hitler and Eva in his 'M' article (to quote: "What is certain is, as Eva observed about Adolf's anatomy, something feels odd here"). A little irresponsible, don't you feel? Or is all fair in love and war? Making quips about the 'man'?

2) The legislation regarding racism is ineffective and aims only at what can be seen. The same is true of legislation regarding sexual inequality. 'Fat' Monty Smith reckons sexism is "altogether more trivial". Perhaps Smith approves of the panacea of part-time work for women, the sexual division of labour, the inequality of DHSS benefits regarding women? Perhaps, also, he is frightened that he won't get his breakfast cooked for him, his sweaty socks washed for him (etc) if sexism is seen as important? Personally, I find his value judgements sadly lacking in understanding and perception.

3) When is CSM going to stop reading second rate literature? His comments about pluralism spotlight a superficial knowledge of the term. It is, at best, a shallow aspiration — at worst, a myth.

Murray, and open your eyes (i.e. take your groovy shades off, baby, and lay off the Pils for a week).

4) You are all eventually smug, superficial, wrapped up in your own (supposed) importance, irresponsible, vicious and I despise the lot of you more than I hate the inequalities that you *pretend* to take stance against. My nominations for 1979: Bigot of the year — Monty "Fatso" Smith; Moron of the year — Charles Baaaah Murray; Word Wanker of the year — Talcott Penman (know what I mean?).

May your year be as insignificant as your whole lives and personalities have been.

R. Thomas, Blackstock Rd., London N5.

Definitions of movements of thought are always contingent and provisional. You Bishop Sprat you! ('Know what I mean'?) — I.P.

It is a natural human instinct to form a group which has a common interest or aim whether it be musical, political, religious, cultural or whatever and as such these groups often come into conflict. It doesn't seem unreasonable therefore that many people, myself included, resent multi-racism (that includes foreign whites and not just blacks).

'instincts' is *very* dubious. It may not seem "unreasonable" to you to "resent" multi-racism — or resent anything else? — but why might this state of mind exist? It may not seem "unreasonable" to rape, persecute, distort truth through the media of journalism, stage a terrorist event to get a 'good' story. . . etc. — I.P.

Do you call that review of 'Stations Of The Crass' fair? You talked about two songs and the rest of the four and a half columns contained Graham Lock's shit comments on Crass's political views. That's not what a record review is for. 'Stations Of The Crass' contains 40 of the best punk tracks ever written.

NME seems to be turning the *Albums* section into a place where the reviewers can air their own political views (see also the review of 'Sid Sings'.)

Yes, Graham Lock, I do think you are a "wet liberal".

An Anachistic Punk, Bedford.

You cannot spell anarchy (no big deal) and I would wonder what your grasp of anarchist ideology is if you cannot see that "political views" and any kind of culture criticism are inseparably linked. C'mon, join us semiological delinquents and rock against stupidism everywhere! — I.P.

Gee guys, when I see all this political stuff flying to and fro in your letters column and elsewhere, I sure am glad I live here in America where it's every man for himself and no one gives two shits in a high wind about anything except what they're doing on the weekend.

Dee Vyce, Brooklyn NY.

Stupidism recognises no national boundaries. — I.P.

I was heartened to read in your publication that thanks to the success of Joyce Nalpeka's campaign against the McDonalds corporation, America's cocaine problem has been solved.

However, it is with regret that I draw your attention to a similar abuse right here in England. I am informed that drug fiends "hooked" on amphetamine sulphate (speed) often get their "fixes" by sniffing the poison through a rolled-up British banknote.

I urge you to use your immense political clout to persuade Her Majesty's Government to help these poor addicts by thoroughly perforating all new banknotes.

Thank you, you will do this country a great service.

Ian Norman of Exeter.

Stupid Americans are one thing, Ian, but I'm afraid I personally come out quite strongly on the side of hedonism; I can't speak for the rest of the old hippies in the office on this one however. — I.P.

"On the big lie there is always a certain force of credibility; because the broad masses of a nation are always more easily corrupted in the deeper strata of their emotional nature than consciously or voluntarily, and this in the primitive simplicity of their minds they more readily fall victims to the big lie than the small lie, since they themselves often tell small lies in little matters but would be ashamed to resort to large scale falsehoods. It would never come into their heads to fabricate colossal untruths, and they would not believe that others could have the impudence to distort the truth so infamously. Even though the facts prove this to be so may be brought clearly to their minds, they still doubt and waver and still continue to think that there may be some other explanation."

Anonymous.

You are the Gung Ho Four and I claim my 'Writer-in-Residence' position in lieu of the cultural revolution. — I.P.

"One of the most problematic characteristics of Beat Zen, shared to some extent both by the creative artists and by their imitators, is the fascination of marijuana and peyote . . it is a matter of symbolic principle, as distinct from the enforcement of rational law, for the police to condemn marijuana, and sensational arrests of those who use it always provide a convenient diversion of public attention from serious crimes that continue to be overlooked."

Alan Watts, *Beat Zen, Square Zen, Zen.* (from *Chicago Review* 1958)

Say high to Paul!

Love, T. Ceremony, Hackney.

A rolling paper gathers no loss. Truth shall be my wings over small islands of coherence. That is all and all is lack. — I.P.

Dear Ian Penman, this is a love letter for you. To spend an evening with you. You could sit in one armchair and I in the other. We needn't touch. The distance between us filling, as the night grows dark, with braids of words neatly designing to begin again at the beginning again. (Sammy Kahn knew it.) I am a shy brunette who is a master (Esse, Ette.) of the subtle facial expression.

Who knows? I could be you silent Cassandra.

Besotted, The Western Hemisphere.

P.S. I have a rare collection of blues singers under my sink. Though they're most of them hoarse now due to the damp.

You won't castrate me like all the others? I'm off crimes of passion at the mo. Xxxx. — I.P.

Dear Sirs, could you please answer these questions?

1) Can you tell me the names of all the Buzzcocks albums?

2) Can you tell me the names of all the Ramones albums? Also, are the Ramones Americans or not, and also are the Ramones punks?

3) Are The Clash punks?

Thank you. I enclose S.A.E.

David Hinchnon, Holt, Norfolk.

1) Err ... 2) Umm ... yes, and stupidist with it. 3) The Clash are, one feels, troubling in their movement between familiarity, clarity and derivation, at-homeness and dis-location. They are minor gods, I'm informed. — I.P.

Am I a grey-matterless minded product of no free-milk education? Or, are there other vacuum-packed morons out there who find it impossible to decode the messages from the minority to the majority within this extremist music manifesto?

Rita, Liverpool.

Rita, Iar, rejoice in the code, the sexuality of the text, the dissemination of meaning, the . . .

Enough, Penman! — Metaphysics Ed.

Was I the only one to notice that in your 1979 reader's poll almost no black musicians were voted in? The depressing fact which emerges is that people seem to identify first with their own race and then with the music.

What a disapointment!!!

Denis Baker, Muswell Hill Rd., London N10.

What really hits home is that the depressing 'poll' categories — best, better, jam on it — are arbitrary and meaningless. Should we have had sections for best dubs, tenor and alto players, disco bass lines etc. Maybe it's a compliment to black — and other folk — musics to leave them aside and let dismal lil' ol' rock and roll get on with it. Who's your favourite fan club? — I.P.

Devised, produced and directed by IAN PENMAN

Send your dead letters to NME and smash a blow against stupidism

While we are hegemonised, no such utopian state can be acheived. I suggest he pisses off to one of his comic book parallel universes and poses in front of one of his many mirrors with a tennis racquet. While agreeing that *all* should have reasonable access to a decent standard of living, it must be remembered that this cannot be achieved while we live under the demands of a capitalist system. Grow up,

Consequently we are immediately branded Nazis and Hitler sympathisers. As a Nationalist NF supporter I despise Hitler just as much as Stalin or any communist. Anyway it's the communist you should be worrying about, they're leading the arms race, control half of Europe and have just invaded Afghanistan.

Steve, London.

Talk of 'natural' human

T-ZERS

WELL, there goes the neighbourhood. Last week we hinted that your favourite and ours **Linda** 'Oh when is she going to tour here' **Ronstadt** is planning to record yet another **Elvis Costello** song after her success with 'Alison'. Well, this week we can reveal *(© E. News Ad-Lib)* that old brass schnozz is cutting an entire new wave album!

And this will include *three* — that's one more than two, boyo's — of Elv's delves: 'Party Girl', 'Talking In The Dark' and 'Girls Talk' along with **Betty Everett's** 'Shoop Shoop Song' and 'My Boyfriend's Back', and possibly a couple of **Jack** 'Hangin' On The Telephone' **Lee** numbers. The LP, called 'Mad Love', will be arriving soonest and will be preceeded by a network of air raid sirens that'll go off in warning that it's available and enable us all to shelter. Even worse! There's talk of a **Talking Heads** cut being present. Still, we hear that Costello chalked up royalties to the tune of $100,000 on her former cover of his alone so we don't imagine the current victims will whinge for long . . .

T-Zers learns on a more substantial note that at Halfway Tree Court, Kingston a fortnight ago the case finally came up concerning the incident eighteen months ago in which **Peter Tosh** was severely brutalised by Babylon's forces who attempted to arrest him on a herb smoking charge. The trial resulted in the singer being fined 120 JA dollars on charges of resisting arrest and smoking dope. He was given the option of two months' hard labour. During the trial the Minister for Herb was given permission to be sworn in in the name of **Jah** as he could not swear to **God**, as such a being does not exist in his creed . . .

A matter of yards away in New York — hey, dig it, we're talking in cosmic metrication here — reggae has finally arrived, albeit via **The Police, Specials** and **Madness**.

You may not be aware that **The Specials** are carrying the torch in person over there right now. The drums across the Atlantic speak of the chaps breaking Hurrahs' house record in New York — which is kind of becoming a my-conker's-bigger-than-your-conker situation — and went on to hundreds-turned-away gigs down South supporting **The Police**. Apparently, a *reliable* source informs us, The Police are really having to prove it every night after Coventry's finest get through. More important, some of the chaps have been up the Mississippi on a steamboat and others went to voodoo shops and snapped up some bat wings and blood down New Orleans way. All this exoticness is beginning to cheese *T-Zers* right off . . .

Pic: Pennie Smith.

Young fan tries to tune into the new Roxy album but Bryatollah and the boys ain't telling yet.

WELL, there goes the neighbourhood again. Not content with appearing on three out of every five TV and radio shows *and* galavanting all over the Americas embarrassing the good name we've set up these last four years, Mr **Jimmy Pursey** is reported to be considering buying a £135,000 farmhouse, with pool attached, down amongst the leafy dells of Guildford. That's big money, Jack. Why, our promotion pushes for the last decade tally less than an eighth that amount! On the other hand, such a sum couldn't so much as buy you a ten minute chat with any First Division footballer of your choice. Either way, the most we can hope for is that Jim gets the old Vote Labour posters up in the district before long. The way he's fixed right now, though, don't bank on it . . .

Elsewhere, some of those much frowned-upon heavy metal boys, this time in the shape of **Iron Maiden**, were chucked out of a pub last week when singer **Paul Di'Anno** (yuk yuk) sat on the juke box and fell through it. The record on at the time was 'Heart Of Glass', at which we all laugh unashamedly, it says here . . .

The wealthy panel of late night chat show with claws *Saturday Night People* broadly hinted that **Paul McCartney's** recent spot of chokey was all part of a publicity campaign. Quite why Macca should want, or possibly hope, to sell *more* records is beyond us. Moreover, any further mentions of the whole boring shennanigan is punishable by thrashing about the private parts with a rolled up copy of *The Daily Star* . . .

Lynn Goldsmith, New York photographer extraordinaire is *not* suing ex-beau **Bruce Sprinsteen**. "The whole story is complete fabrication that got around because of a piece in the *New York Times*", she told us across the trans-Atlantic blower. This *fact*, of course, completely reverses last week's *T-Zer* report. We do come through sometimes though, for Ms **Talbot**, sorry — Goldsmith, is suing artist **Peter Max** as advertised but only for one million and not two. Lynn was a little miffed at our suggestion that she may be a gold digger. Well, two million dollars seemed a lot, Lynn. "Not to Peter Max," she trumpeted back. Nor to **Jimmy Pursey**, ponders *T-Zers* . . .

Gruntin' Grass **Gregg Allman** wedded **Julie Bindas** on November 11 and it's taken all this time for it to reach us. More recently **Kiss** drummer **Peter Criss** wed **Debbie Jensen** on December 23. At this juncture, *T-Zers* would like to start a Kiss-are-in-fact-all-black-men rumour. You read it here first . . .

Virgin big cheese Booming **Al Clark** — understood only by buffalo and measuring a sultry four on the Richter scale — is currently preparing a documentary book called *Raymond Chandler, LA, Hollywood*, with **Mr A Hitchcock** among the interviewees. Any info thought helpful please contact Virgin Records . . .

This Is What They Want Dept: The 'F' in the name of **Jake Riviera's** new F-Beat label apparently originates from **Concorde Lowe's** theory that the rhythm of a hit record should be *sympatico* to the rhythm of human copulation. We observe that though this dictum holds true for, say, 'Brass In Pocket' those attempting a naughty to the **UK Subs'** 'Stranglehold' may well suffer an embarrassing coronary . . .

A star-studded audience showed up for **Mikey Dread's** appearance at Dingwalls in London last Thursday. Amongst those hiding behind hilarious **Prince Charles**-type masks were **John** 'Invisible Man' **Lydon, Jah Wobble** (now firmly into his re-incarnation as a new wave, stubbled **Terence Stamp** lookalike) **Pablo** 'We Should Be In Angola' **Moses, Norman** 'Twinkle Bros' **Grant, The Slits** and reformed surrealist **George** 'Big Boy' **Melly**. Also the entire squad of **Lincoln FC**. Well, actually we were lying about the last one . . .

Radio 4's *PM* programme featured a profile of **John** 'Due For A Backlash' **Peel**. Amongst those quizzed about Peel's all round — very round actually — wonderfulness was *NME* mandarin **Neil Spencer**, particularly since Peel had again scooped our DJ poll award, not to mention being voted world's most wonderful human being. "Er, his fondness for schoolgirls," probably wasn't the reply . . .

Ah, they don't write songs like this anymore. **Richard Hell's** 'Love Comes In Spurts' is to be featured on a re-release from the new Shake label — taken from some **Neon Boys** sessions in 1973 and featuring Hell, **Tom** 'Misery Guts' **Verlaine**, and **Billy Ficca** . . .

There's also talk of an iminent new LP from **John** 'Bully Beef & Heterosexuality' **Fogerty** but don't hold t'breath . . .

Next offering from **Jayne** (Wayne-Notts) **County** is a live LP that was set in motion at one minute past midnight on January 1st. This probably makes it the decade's second live set seeing as how **The Ramones** began their set at midnight and must have been finished by the time ol' Jane's people flicked the tapes on . . .

Reports filter through that **Levi & The Rockets** have split up. This in the face of a neat following that was gathering in The States . . .

Real life: **Dee Hurley**, guitarist with the all girl band **The Spiders** completed the gig supporting **The Nips** in Southampton and then was rushed to hospital where her appendix was whipped out . . .

Then again in Huddersfield, **Toyah** was allegedly the subject of a riot-ette where a pre-gig crowd invasion robbed her and her band of most of their P.A. Distraught, the lass could do owt but cancel the concert. But soft! What gentle folk doth tap upon the dressing room door as Toyah sits sobbing? It was the local chief of Mafia who asks Toyah whether she would go on if all the stolen mikes etc were returned. She agrees and our shady friend disappeared back into the crowd at stage front whereupon — as if by unseen magic — back come flooding all the lifted tools of her trade and the night was saved! This has been a true story but who was that zippered man? We know little except that in the hall outside a large 'X' was etched onto the wall. In urine of course . . .

Marlon Brando in response to a question about his performance in *Apocalypse Now:* "Is that the one I was bald in?" . . .

In a letter to *Rolling Stone*, **Don Henley** of **The Eagles** signs off with: "Anyway, just wanted to let you know that we are still managing to survive, even though the slaves escaped, we ran out of Perrier and the BMW blew up." A sentiment **Joe Walsh** first expressed in his 'Life's Been Good' single . . .

Well, those two slices of wit-picking will refuse to be topped so we shall sign off over and out like the poor sea-gull faced with one of **Clive Lloyd's** balls. Well, you see what we mean. And remember — bad music rots your teeth . . .

Subway News: Costello goes underground in New York City. Pic: Godlis.

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BETTER BADGES

MAIL ORDER TOP TEN

1	(1)	Madness '2 Tone'	20p
2	(6)	Madness Big M	20p
3	(10)	The Beat 'Two Tone'	20p
4	(2)	Specials 'AKA'	20p
5	(4)	The Selecter	20p
6	(3)	The Jam Union Jack	20p
7	(5)	Police A&M	20p
8	(7)	Setting Sons	20p
9	(8)	Eton Rifles	20p
10	(9)	All Mod Cons	20p

20p Body Snatchers, Buzzcocks Green/Red (not green/blue), Poison Girls, Lora Logic, Dangerous Girls, We are all Prostitutes, Everyone has their Price, On my Radio, The Beat, Madness Big M, Ants Whitesox, Hybrid Kids, Pop Aural, The 80's, Brian Saves, Animal Lib Otter, Badger, Kangaroo, Elephant, U.K. Decoy, Wire 154, Mike Malignant & the Parasites, English Subtitles, A Certain Ratio, Dodgems, Iggy Pop Solder, Spizz Cat Kirk, London PX, Purple Hearts, The Cure.
25p Mother Gong, King Sounds, Black Slate, Killing Joke.

Add 10p P&P Free list
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